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THE
ECCLESIOLOGIST

(NEW SERIES VOLUME XXIV)

“ Surge igitur et fac et erit Dominus tecum ”

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THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

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(NEW SERIES, NO. CXXXVI.)

FORM OF CONSECRATION OF WHITEHAVEN CHURCH,
BY RICHARD, BISHOP OF CARLISLE, 1753.

To the Editor of the Ecclesiologist.

SIR,—I sent you some time since the form of Consecration used in the seventeenth century in the diocese of Chichester: I now forward from the register of the Bishops the form of the eighteenth century in use in the diocese of Carlisle.

Yours, &c.,

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

The Lord Bishop being clothed in his episcopal habit, proceeded in the business of consecration, and standing up and turning to the congregation, said as follows:

Dearly beloved in the LORD, forasmuch as devout and holy men, as well under the Law as under the Gospel, moved either by the secret inspiration of the Blessed Spirit, or by the express command of GOD, or by their own reason and sense of the natural decency of things, have erected houses for the public worship of GOD, and separated them from all profane and common uses in order to fill men's minds with greater reverence for His glorious majesty, and affect their hearts with more devotion and humility in His service, which pious works have been approved and graciously accepted by our heavenly FATHER, let us not doubt but He will also favourably approve our godly purpose of setting apart this place in solemn manner to the performance of the several offices of religious worship, and let us faithfully and devoutly beg His blessing on this our undertaking.

Then kneeling he said the following prayer:

O Eternal GOD, mighty in power and of majesty incomprehensible, Whom the heaven of heavens cannot contain, much less the walls of temples made with hands, and Who yet hast been graciously pleased to promise Thy especial presence in whatever place even two or three of Thy faithful servants shall assemble in Thy Name to offer up their praises and supplications unto Thee; vouchsafe, O LORD, to be present with us who are here gathered together in all humility and readiness of heart to consecrate this place to the honour of Thy Name, separating it from henceforth from all unhallowed, ordinary, and

common uses, dedicating it to Thy service for reading Thy Holy Word, celebrating Thy Holy Sacraments, proffering to Thy glorious Majesty the sacrifices of praise and thanksgiving, for blessing Thy people in Thy Name, and for the performance of all other holy ordinances. Accept, O LORD, this service at our hands, and bless it with such success as may tend most to Thy glory and the furtherance of our happiness, both temporal and spiritual, through JESUS CHRIST our blessed LORD and SAVIOUR. Amen.

Then standing up, he turned his face to the congregation and said,

Regard, O LORD, the supplications of Thy servants, and grant that whoever shall be dedicated to Thee in this house by Baptism, may be sanctified with the HOLY GHOST, delivered from Thy wrath and eternal death, and received as a living member of CHRIST's Church, and may ever remain in the number of Thy faithful and elect children. Amen.

Grant, O LORD, that they who at this place shall in their own persons renew the promises and vows made by their sureties for them at their Baptism, and thereupon shall be confirmed by the Bishop, may receive such a measure of Thy HOLY SPIRIT that they may be enabled faithfully to fulfil the same and grow in grace unto their lives' end. Amen.

Grant, O LORD, that whoever in this place shall receive the blessed Sacrament of the Body and Blood of CHRIST, may come to that holy ordinance with faith, charity, and true repentance; and being filled with Thy grace and heavenly benediction, may to their great and endless comfort obtain remission of their sins and all other benefits of His Passion. Amen.

Grant, O LORD, that by Thy Holy Word which shall be read and preached in this place, and by Thy HOLY SPIRIT grafting it inwardly in the heart, the hearers thereof may both perceive and know what things they ought to do, and may have power and strength to fulfil the same. Amen.

Grant, O LORD, that whosoever shall be joined together in this place in the holy state of Matrimony, may faithfully perform and keep the vow and covenant betwixt them made, and may remain in perfect love together unto their lives' end. Amen.

Grant, we beseech Thee, Blessed LORD, that whosoever shall draw near to Thee in this place to give Thee thanks for the benefits which they have received at Thy hands, to set forth Thy most worthy praise, to confess their sins unto Thee, and to ask such things as are requisite and necessary as well for the body as the soul, may do it with such steadfastness of faith and such seriousness of affection and devotion of mind, that Thou mayest accept their bounden duty and service, and vouchsafe to give whatsoever in Thy infinite wisdom Thou shalt see to be most expedient for them: all which we beg for JESUS CHRIST's sake, our Blessed LORD and SAVIOUR. Amen.

Then the said Right Rev. Father publicly read the sentence of consecration.

Then was read the Service for the day, with Psalms lxxxiv., cxvii., cxviii., and for the First Lesson 1 Kings viii. 22—62, and for the Second Lesson Heb. x. 19—26, and after the Collect for the day the Bishop said the following prayer:

O most blessed SAVIOUR, Who by Thy gracious presence at the Feast of Dedication didst approve and honour such religious services as these which we are now performing unto Thee, be present at this time with us also by Thy HOLY SPIRIT; and because holiness becometh Thy house for ever, sanctify us, we pray Thee, that we may be living temples, holy and acceptable unto Thee, and so dwell in our hearts by faith and possess our souls by Thy grace, that nothing which defileth may enter into us, but that being cleansed from all carnal and corrupt affections, we may ever be devoutly given to serve Thee in all good works, Who art our SAVIOUR, LORD and GOD, blessed for evermore. Amen.

And after the General Thanksgiving :

Blessed be Thy Name, O LORD, that it hath pleased Thee to put into the hearts of Thy servants to endow this house to Thy honour and worship. Bless, 'O LORD, them, their families and substance, and accept the work of their hands; remember them concerning this, wipe not out this kindness which they have showed for the house of their GOD and the offices thereof, and grant that all who shall enjoy the benefits of this pious work may show forth their thankfulness by making a right use of it to the glory of Thy Blessed Name, through JESUS CHRIST our LORD. Amen.

After The Grace of our LORD, Ps. xxvi. 6—8, was sung, with the Gloria Patri, and then the Bishop, still remaining on the north side of the Communion Table, read the Second Service, and after the Collect for the King said the following prayer :

O most glorious LORD GOD, we acknowledge that we are not worthy to offer unto Thee anything belonging unto us, yet we beseech Thee in Thy great goodness graciously to accept the dedication of this place to Thy service, and to prosper this our undertaking; receive the prayers and intercessions of us and all other Thy servants, who either now or hereafter entering into this house shall call upon Thee, and give both them and us grace to prepare our hearts to receive Thee with reverence and godly fear. Affect us with an awful apprehension of Thy Divine Majesty, and a deep sense of our own unworthiness, that so approaching Thy sanctuary with lowliness and devotion, and coming before Thee with holy thoughts and pure hearts, with bodies undefiled and minds sanctified, we may always perform a service acceptable to Thee through JESUS CHRIST our LORD. Amen.

Then the Epistle, 2 Cor. vi. 14—17, was read by the Bishop, and the Gospel, S. John ii. 13—18, was read by the Chaplain, the Nicene Creed by the Bishop, after which Veni Creator was sung. The sermon being ended, the Bishop proceeded to the Celebration of the Holy Communion, but before the Benediction said,

Blessed be Thy Name, O LORD GOD, for that it hath pleased Thee to have Thy habitation among the sons of men, and to dwell in the midst of the assembly of the saints on earth; bless, we beseech Thee, the religious performances of this day, and grant that in this place now set apart for Thy service Thy Holy Name may be worshipped in truth and purity to all generations, through JESUS CHRIST our LORD. Amen.

Prayer at the Consecration of the Churchyard.

O GOD, Who hast taught us in Thy Holy Word that there is a difference between the spirit of a beast that goeth downward and the spirit of a man that ascendeth up to GOD Who gave it, and likewise by the example of Thy holy servants in all ages hast taught us to assign peculiar places where the bodies of Thy servants may rest in peace and be preserved from all indignities, whilst their souls are safely kept in the hands of their faithful Redeemer; accept, we beseech Thee, this charitable work of ours in separating this portion of ground to that good purpose; and give us grace, that by the frequent instances of mortality which we behold, we may learn and seriously consider how frail and uncertain our condition here on earth is, and so number our days as to apply our hearts unto wisdom, that in the midst of life, thinking upon death, and daily preparing ourselves for the judgment that is to follow, we may have our parts in the Resurrection to Eternal Life with Him Who died for our sin and rose again for our justification, and now liveth and reigneth with Thee and the HOLY GHOST, one GOD, world without end. Amen.

—Reg. Osbaldistone, 221—231.

DEDICATION OF CARDINAL WOLSEY'S GREAT BELL AT SHERBORNE.

"CAMPAOLOGISTS will rejoice to hear that the tenor bell of Sherborne Abbey Church, the gift of Cardinal Wolsey, and imported by him from Tournay, in Flanders, has been successfully recast by Messrs. Warner, and that the beautiful peal is now again in perfect order. Referring to the excellent handbook (which has reached its second edition, and been considerably enlarged) to the Abbey Church of S. Mary, Sherborne, written by the Rev. Edward Harston, M.A., the vicar, we find that the peal of eight bells is pitched in the key of Bb, and requires ten ringers. Cardinal Wolsey, at one time rector of Limington, near Ilchester, brought from Tournay seven bells, among them the one under notice, which was the smallest, the others being distributed among the cathedrals of York, Lincoln, Exeter, and Oxford, and elsewhere. It was, and we suppose is now, called Great Tom, after its donor. The bell was recast in 1670, and then weighed about 2½ tons: the 1865 casting has only added to the weight about 4lbs., and is a *fac simile* of the original bell to which Hutchins, in his history of Dorset, devotes some space, thus proving that it was worthy of more than a passing note. The old inscription has been retained—viz., 'This bell was new cast by me, Thomas Purdey, October the 20th, 1670. Gustavus Horne, Walter Purdey, churchwardens.'

'By Wolsey's gifte I measure time for all.
To mirth, to grieve, to Church I serve to call;'

To which is added, to notify the present dealing with the bell, 'Recast, 1865. Edward Harston, vicar; James Hoddinott, Francis Stokes, churchwardens.' Now that we are noticing Great Tom, we may be pardoned in not neglecting the others. In addition to the peal of eight bells there is a Sanctus-bell, and a fire-bell. The seventh in the peal is called the Lady-bell; the sixth was recast in 1858, the third in 1786, and the first and second bells were added in 1858, by public subscription, to commemorate the restoration of the church. They bear the following inscriptions:—

'We hang here to record
That the church was restored,
In the year of our LORD 1858.

'LORD, let the folk below
Resound with living song
Thy praise, as we do now
With iron tongue.'

The Sanctus-bell has the usual inscription,

'Ave Maria, ora pro nobis,'

and on the fire-bell (recast, 1652) are the quaint words—

'LORD, quench this furious flame;
Arise! run! help! put out the same.'

This bell is rung by the sextons on the first intelligence of a fire, and from its peculiar shape has, we are told, a most dismal and discordant sound. To return to Great Tom, which having been scientifically treated by Messrs. Warner, reached Sherborne by the South-Western Railway, and Tuesday, January 2, was the day devoted to celebrating, in an appropriate manner, the successful issue of the undertaking. The rarity of the ceremony of a special dedication of a bell in the West of England caused the proceedings to be

viewed with deep interest, and the exquisite service in the Abbey Church, with the appropriate sermon by the Right Reverend Prelate of the Diocese, will cause Tuesday long to be remembered. The dedication service was that recently issued on a like occasion by the Bishop of Oxford at Bampton. The lofty thoughts and devout spirit which pervade it, superadded to its appropriateness, was a theme of general comment. The first intimation to the visitor on Tuesday on entering the town that an event beyond the ordinary routine of every-day life was about to take place, was in the flag that fluttered from the tower of the Abbey Church.

"By twelve o'clock the whole town had thoroughly aroused itself, and numbers were to be seen wending their way to the goods shed of the railway station, where the bell, mounted *pro tem.* on a hand truck, was being decorated with garlands of flowers and evergreens. Eager hands were ready to clutch the rope fastened to the truck, and with the Rifle Corps band on the van playing lively tunes, a procession was formed, several banners being pressed into the service. A reasonable doubt was raised in the minds of a few as to the truck sustaining its burden to the proposed destination, but, as the sequel proved, no mishap occurred. Slowly it was dragged along, and the spectators increased as the bell neared its fitting depository, the venerable Abbey Church, whose floral decorations at the present season add to its charms, and whose light and graceful roof is considered a masterpiece of construction. Among the crowd who took an interest in the proceedings, and whose gay cloaks rendered them conspicuous, were the aged female inmates of the almshouses. Long may they live to hear Great Tom! The bell having been safely placed at the western door, further proceedings were stayed until three o'clock, when service in the church commenced. Among the clergy who met their beloved diocesan and his chaplain, the Rev. J. Daubeney, at the vicarage, and joined in the procession, were—Rev. E. Harston (vicar,) Rev. W. H. Platt (curate,) Rev. G. S. Simcookes, now residing at Sherborne, Rev. G. Thompson (Leigh,) Rev. V. R. Ransome (Chetnole,) Rev. C. J. Smith (Sherborne,) Rev. G. Southwell, and Rev. G. B. Southwell (Yetminster,) Rev. R. Dingley (Halstock,) Rev. W. Westall (Tisbury,) Rev. W. H. West (Cheddington,) &c. The procession included a strong muster of the choir, led by Mr. E. Herbert, organist, who were followed by the clergy, who in turn were succeeded by the Bishop's chaplain, bearing the pastoral staff in front of the Bishop. The processional psalm was the 78th, Gregorian, 8th tone, 2nd ending (Helmores,) which was well sustained. Here it may not be out of place to remark that Mr. Herbert very efficiently upheld on the organ his part in the realisation of the true import of the ceremony. The chanting, Gregorian, was given in the usual marked manner; the evening prayers being intoned by the Rev. W. H. Platt; the first lesson read by the Rev. G. Simcookes; and the second lesson by the Rev. E. Harston. The hymns were the 50th, Sarum Hymn Book (Bridehead,) and 192nd, Sterndale Bennett, 15th.

"The Lord Bishop preached from 1 Cor. x. 31,—‘Whatsoever ye do, do all to the glory of God.’ Want of space prevents us from giving more than a mere outline of the sermon. He observed that it was a duty, as well as a privilege, to be allowed to pay a tribute to God. It was the special duty of God's children to render Him homage—to acknowledge that God was the only giver of all good things, and further they should seek to persuade others to make the same acknowledgments. S. Paul exhorted the Corinthians that whatever they did it should be to the glory of God, and S. Peter also asserted that the end of all ministrations should be the glorification of God. The injunction was contained in narrow and defined limits, and in all the events of our life, great and small, the glory of God should ever actuate us. But it was not necessary for him that day to show that God was rightly entitled to the tribute, or to point out how they were raised by being allowed

to be co-workers with Him. In the more especial service, in which they that day had met to take a part, they would doubtless be glad to hear that their bell had been recast. Through it they could apply the exhortation given by S. Paul to the Corinthians. He then referred to the first use of bells in England, remarking, however, that of course in times of persecution the service of bells was not required, for the Christians of those days had to meet in secrecy. The exquisite music given by the church bells had for years typified the several distinctive qualities of the human mind; church bells had long been associated with the religion of our hearts. Without bells he did not consider that a minister could properly discharge his functions to his parishioners. By having them the minister was better able to uphold the duties of his office, to draw to the court of the LORD those who required to be reminded of their duty. He had referred to the bells of the church, and it might be asked whether it was necessary to devote such to the service of GOD by a special act of dedication. The answer could soon be found, 'Whatsoever ye do, do all to the glory of GOD;' and when they were about to do aught for that end, they should see that the homage paid was worthy in itself. With that object in view, they now asked GOD to accept the recast bell, to receive their offering, as evidence of the deep convictions of their minds that in their devotions, sincere as they could be, they fell short of the tribute to which He was entitled. In the church bells they were reminded that GOD no longer permitted 'the heathen to rage, and the people to imagine a vain thing, the kings of the earth to set themselves up, and the rulers to take counsel together against the LORD and against His anointed.' In the bells they were reminded of that worship they owed to GOD, and it was an insult to His Majesty to refuse to give it. He would beseech them to listen to and accept the invitation of their church bells, so that they might bring their hearts into closer communion with GOD. The church bells took a part in two of the most solemn rites of the Church—when they were united in the bonds of holy matrimony, and again when that tie was broken by death. The bells participate in our joys and in our sorrows, and when the death knell was sent forth from their bells, did it not appeal to every heart? Was it not a warning to them to set their house in order, and that after death was the judgment? Then again the church bells were closely allied to festivals appointed by the Church, and he fervently hoped that the bells would, under GOD's mercy, be the means of quickening their hearts, to remind them of their duties and responsibilities. His lordship then especially enjoined those who were immediately connected with the bells, the ringers, to show in their lives and example that they were doing all to the glory of GOD, bearing in mind that S. Paul spoke as well to them as to the Corinthians.

"The Lord Bishop then left the pulpit and proceeded to the altar; a collection being made for the Yeatman Hospital. After some little delay as to the proper position of the bell for the dedication service, the procession was reformed, and repaired to the west door, at which the office of dedication took place.

"The bishop, clergy, and choir having returned to their seats in the chancel, the bell was drawn from the west door to its proper position under the bell chamber, where the tackling for hoisting having been adjusted, the bell was stripped of its floral embellishments and slightly raised from the truck. The bell having been struck three times, to testify that it was in perfect order, the Doxology, 'Praise GOD, from whom all blessings flow,' was sung by the choir and by the congregation, accompanied by the organ and the band of the Sherborne Rifle Corps. The effect of this was very fine. The Bishop then received the pastoral staff from the hands of his chaplain, and pronounced the Benediction, thus closing the proceedings. The bell was afterwards raised, and placed in its proper position in the tower. It took an hour and a half to raise it to the first belfry. We understand that it will be rung on Sunday

next. The tone of the bell is rich, full, and melodious, and, as we were about to leave Sherborne on Tuesday evening, we were informed that at a later period Great Tom would be placed in position and rung in peal. Probably the Bishop, who retired to the vicarage, was fortunate enough to hear that there was now no discord among the peal of bells of the Abbey Church of S. Mary."—*Dorset County Chronicle*.

OFFICE FOR THE DEDICATION OF A CHURCH BELL.

THE following Office for the Benediction of a bell, has been sanctioned by the Bishops of Oxford and Salisbury, and used by them respectively at the dedication of bells at Bampton and at Sherborne.

The bell being suspended, at a convenient height, on a frame in the churchyard, the Bishop, standing on its east side, begins :

Our FATHER which art in heaven, Hallowed be Thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation ; But deliver us from evil ; For Thine is the kingdom, The power and the glory, For ever and ever. Amen.

V. Sing we merrily unto GOD our strength.

R. Make a cheerful noise unto the GOD of Jacob.

V. O GOD, make speed to save us.

R. O LORD, make haste to help us.

V. Glory be to the FATHER, and to the SON, and to the HOLY GHOST ;

R. As it was in the beginning, is now and ever shall be, world without end. Amen.

V. Praise ye the LORD.

R. The LORD's name be praised.

Antiphon. Praise Him upon the well-tuned cymbals. * Praise Him upon the loud cymbals.

PSALM CL. *Laudate Dominum.*

V. Every one that did offer an offering of silver and brass :

R. Brought the LORD's offering.

V. They offered them before the LORD :

R. Therefore they are hallowed.

V. Our help is in the Name of the LORD :

R. Who hath made Heaven and Earth.

V. Blessed be the Name of the LORD :

R. From this time forth for evermore.

Then the Bishop, laying his hand on the bell, shall say,

V. The LORD be with you :

R. And with thy spirit.

Let us pray.

Almighty GOD, Who by the mouth of Thy servant Moses didst command to make two silver trumpets for the convocation of solemn assemblies, be pleased to accept our offering of this the work of our hands ; and grant that through this generation, and through those that are to come after, it may

continually call together Thy faithful people, to praise and worship Thy Holy Name, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that whosoever shall be called by the sound of this bell to Thine House of Prayer, may enter into Thy gates with thanksgiving, and into Thy courts with praise ; and finally may have a portion in the New Song, and among the harpers, harping with their harps, in Thine House not made with hands, eternal in the heavens, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that whosoever shall by reason of sickness or any other necessity, be so let and hindered that he cannot come into the House of the LORD, may in heart and mind thither ascend, and have his share in the communion of Thy Saints, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that they who with their outward ears shall hear the sound of this bell, may be aroused inwardly in their spirits, and draw nigh unto Thee the GOD of their salvation, through JESUS CHRIST our LORD. Amen.

Grant, O LORD, that all they, for whose passing away from this world, this bell shall sound, may be received into the paradise of Thine elect, and find grace, light, and everlasting rest ; through JESUS CHRIST our LORD, to whom with Thee, and the HOLY GHOST, be all honour and glory for ever and ever. Amen.

Antiphon. I was glad when they said unto me : * We will go into the house of the LORD.

PSALM CXXII. *Lætatus sum.*

Antiphon. I was glad when they said unto me : * We will go into the house of the LORD.

After which this Hymn may be sung.

HYMN.

Lift it gently to the steeple,
Let our bell be set on high :
There fulfil its daily mission,
Midway 'twixt the earth and sky.

As the birds sing early matins,
To the God of Nature's praise ;
This its nobler daily music,
To the God of Grace shall raise.

And when evening shadows soften
Chancel-cross, and tower and aisle ;
It shall blend its vesper summons
With the day's departing smile.

Christian men shall hear at distance,
In their toil or in their rest ;
Joying that in one communion
Of one Church they too are blest.

They that on the sick bed languish,
Full of weariness and woe ;
Shall remember that for them too
Holy Church is gathering so.

Year by year the steeple music
O'er the tended graves shall pour ;
Where the dust of Saints is garnered,
Till the Master comes once more :

Till the day of sheaves' in-gathering,
Till the harvest of the earth ;
Till the Saints arise in order,
Glorious in their second birth :

Till Jerusalem, beholding
That His glory in the east,
Shall, at the Archangel trumpet,
Enter in to keep the feast.

Lift it gently to the steeple,
Let our bell be set on high :
There fulfil its daily mission,
Midway 'twixt the earth and sky.

CHRIST, to Thee, the world's salvation,
FATHER, SPIRIT, unto Thee
Low we bend in adoration,
Ever blessed One and Three. Amen.

Then the Bishop shall bless the people.

CLERGY TO BECOME RINGERS.

To the Editor of the Ecclesiologist.

DEAR SIR,—I beg leave to send you a short account of the following results from my having become a ringer with some of my parishioners.

On my induction as vicar to my living two or three years ago, I found that the ringing had been stopped by my predecessor in consequence of the very disgraceful conduct of some of the ringers. About a year after my residence, a deputation waited on me to ask me to allow the ringing to be started again. To this I consented on two conditions.

1st, that the bell ropes should be brought down to the floor of the church, and 2ndly, that every ringer should sign a set of rules which I would submit to them.

To these they readily agreed. A vestry meeting was called—money was voted to put the bells in order, and the rules were approved by the churchwardens and others, though it was doubted whether I should be successful. The next thing was to select who, of all the candidates who offered themselves, were to ring. I was not sorry to prohibit two from touching the ropes, whose conduct in church had often been very offensive. Two others, on a promise to abandon a custom of never attending the services, and chaffing the younger part of the female congregation at the churchyard gate, as they returned and left the church, I admitted; and from the date of their admission the annoyance has wholly ceased; the conduct in church has visibly improved, and there are no idle chaffers at the churchyard gate.

To learn ringing myself was the next thing, and after a little practice I found there was not much difficulty in mastering the simple art of raising and setting a bell, and of joining five others in a round peal; but I was not content with this, being anxious to try scientific change ringing, (an art little known in Devon or Cornwall,) which would open out a vast field for head work and perseverance; give permanent interest to ringing, which was the thing wanted; and

place me on a level with the rest. So we started, and found that three snowy afternoons, (when ringing seemed likely to be a more profitable amusement than skittles at the public-house) did more to perfect us in the twenty-four changes, than a month of ordinary practice twice a week; to add to these four a treble and tenor, and start in good earnest for six score of grandsire doubles with tenor behind, was not a very tremendous stride: after a year's practice a visible improvement was manifest, and we had just begun to ring the hundred and twenty changes very creditably, when I was obliged to turn out one of the band for misconduct in the parish; a promising young ringer, and a great favourite with the rest; but I felt it a matter of duty, and had no alternative, and though our progress was checked for a time, I consoled myself with the belief that I had neither lost my hold over him, nor the good feeling and respect of the others, by remaining firm. On the promise of good conduct for the future, he was re-admitted, and I believe the step I was compelled to take has had a good effect on the rest.

By my own very short experience I can truly say, that I believe many a brother clergyman is little aware what a valuable piece of parish machinery he has at hand in his church bells; a means (perhaps the only one) of getting a permanent hold on the most difficult element of his flock, the young men.

"Give a dog a bad name, and hang him," is an old proverb, the truth of which is, I fear, often exemplified in the case of ringers. If, as a class, they are left to themselves, uncared for, or looked upon as outcasts and reprobates, what wonder if the proceedings in the belfry should still continue a disgrace to the parish, an annoyance to the parson, and a crying scandal to God's house?

By joining his ringers, a parson will find, I venture to affirm, that they are none of them as bad as they are painted, that by judicious and timely advice, by the force of his example, and above all, by trusting them, or in other words, putting them on their honour; he will generally gain their hearts, and besides finding a most healthful and enticing recreation, will feel that he is doing real and substantial good, gaining esteem and respect, and cementing a firm bond of union between himself and some of his parishioners, with whom he could never have become thoroughly intimate in any other way. I can only say, that I look back on the last twelve months of ringing with no feelings of regret, and hope that before long it may be no uncommon sight to see the parson enter the church with his ringers, and be able to hold his own with them in ringing; for I am firmly convinced that by doing so, he will find both interest, gratification and amusement, and above all may reclaim many an one, who could never have been reached in any other way.

Believe me,

Yours very truly,

C. H. W., M.A. Oxon.

A COMPETITION FOR SACRED MUSIC.

[We publish this paper, especially for the sake of its remarks on the length of the various musical portions of the Communion Office.]

"GRAND CONCOURS DE COMPOSITION.

"Musique religieuse.

"En exécution d'un vœu formulé par l'Assemblée générale des catholiques dans sa session de 1864 (à Malines, Belgique,) il est ouvert un concours de composition musicale dont voici les conditions:

"Les concurrents devront présenter une MESSE POUR QUATRE VOIX (Soprano, Alto, Ténor et Basse,) avec accompagnement d'orgue, d'une difficulté moyenne, et pouvant être exécutée dans les églises de campagne, aux grandes fêtes de l'année. Les numéros de cette messe comportent en premier lieu: le *Kyrie*, le *Gloria*, le *Credo*, le *Sanctus*, le *Benedictus* (ces deux derniers morceaux pouvant être séparés par le silence que la musique doit observer pendant le moment solennel de l'*Élévation*,) et l'*Agnus Dei*; en second lieu, un *Graduale* et un *Offertoire*. Les concurrents présenteront aussi un *Motet libre*, à leur choix, pour un salut solennel.

"Le *Graduale* sera composé sur les paroles suivantes de la nouvelle Messe de l'Immaculée-Conception: *Benedicta es tu, Virgo Maria, a Domino Deo excelsa, præ omnibus mulieribus.* (V. *Tu gloria Jerusalem, tu letitia Israel, tu honorificentia populi nostri.*) *Alleluia, alleluia.* (V. *Tota pulchra es, Maria, et macula originalis non est in te.*) *Alleluia.*

"Le *Graduale*, l'*Offertoire* et le *Benedictus* peuvent être écrits sans accompagnement d'orgue, mais dans les autres morceaux l'orgue aura sa partie propre, laquelle ne devra pas consister exclusivement à doubler les parties des voix.

"Pour la composition de ces œuvres, les auteurs auront à se conformer aux résolutions votées, sur la musique religieuse, par le Congrès de Malines dans ses sessions de 1863 et 1864, et notamment à la suivante: 'Les règles de l'art et les exigences de la liturgie seront respectées dans la composition: 1° en prononçant les paroles de l'Église sans altération, sans omission, sans répétitions fastidieuses; 2° en calculant la longueur des pièces de telle sorte que l'officiant, qui ne met pas de précipitation dans la célébration de l'office, n'attende pas longtemps la fin de l'exécution, et que le *Gloria* et le *Credo*, par exemple, ne dépassent pas notablement la durée des mêmes morceaux chantés solennellement en plain-chant; 3° en faisant coïncider exactement la coupe de la composition musicale, avec la coupe, l'accentuation, et la ponctuation du texte; 4° en excluant d'une manière absolue les rythmes, les formes, et les effets trop dramatiques, appartenant au théâtre; 5° en n'appliquant pas les paroles de l'Église à des morceaux de théâtre.' Voir les comptes rendus des sessions de l'Assemblée des catholiques de 1863 et 1864, ou le volume spécial contenant tout ce qui concerne la musique religieuse, publié par MM. le chanoine de Vroye, président, et X. van Elewyck, secrétaire. (Louvain, Vanlinthout, 1865.)

"Pour l'exécution de la seconde condition, il importe que le *Graduale* ne dure que deux minutes et le *Sanctus* une minute et demie.

"Les partitions manuscrites (avec parties de chant séparées) porteront une devise qui sera répétée dans une lettre cachetée contenant le nom de l'auteur, etc., jointe à l'envoi.

"Aucune œuvre imprimée ou dont le jury constaterait que la musique a servi précédemment à d'autres paroles, ne sera admise au concours.

“Les pièces destinées au concours devront être adressées (franches de port) avant le 1^{er} juin 1866, à M. X. van Elewyck, docteur en sciences politiques, à Louvain (Belgique.)

“Les compositeurs de tous les pays sont admis au concours.

“Si le mérite des œuvres le comporte, il sera décerné :

“1^o Un premier prix consistant en une médaille d’or et une somme de mille francs :

“2^o Un second prix consistant en une médaille de vermeil et une somme de cinq cents à sept cent cinquante francs, selon la valeur des partitions.

“Le bureau principal du Congrès et celui de la section de musique s’entendront pour constituer un jury qui offrira toutes les conditions d’impartialité, de science et d’expérience.

“Les auteurs resteront propriétaires de leurs œuvres, le Congrès se réservant seulement le droit de les faire exécuter à sa prochaine session générale.”

THE POINTED PSALTER OF THE CHRISTIAN KNOWLEDGE SOCIETY.

To the Editor of the Ecclesiologist.

Dec. 14, 1865.

SIR,—I have only just been made aware of your review in the August Number of the *Ecclesiologist*, of the S. P. C. K. Psalter, of which I am the compiler.

Though I might well be content with the generally favourable character of that review, and can claim no right to controvert its dicta, yet there are one or two points in which, by way of friendly explanation, I should be disposed to join issue with the writer. The first is, respecting the mediation of the 3rd Tone. He says, “It is a mistake to use the German five-note mediation of the 3rd Tone d c b a c for the Psalms, &c. (I need not quote the whole passage down to) unanimously in favour of it.” I confess I am at a loss to understand why the reviewer calls this, the *German* mediation. It is the one given by the Italian Palestrina, and his coadjutor the Italian Guidetti, and moreover it is the *only* mediation given by them. It is equally the only one given in French by Janssen.

I admit it is less common in England (probably from our insular position, and perhaps from our insular prejudices,) but I think in this case we are the delinquents, and the Germans, Italians, and French the legitimates. It was necessary in making a selection of Gregorian Tones, to have a standard of appeal of some kind. I adopted that of Guidetti, as the only one that had any claim to authority, and *the one* which has so great a claim that Janssen of Meckline (above referred to,) does not scruple to declare of the twenty-three, which I have on this account given in the Psalter, “elles doivent donc être regardées comme les intonations seules légitimes entre toutes celles usitées.” The last three notes of the mediation referred to, were never intended to be sung to one syllable, only to the polysyllabic mediation. This was thought to be sufficiently indicated by treating the (b) as an appoggiatura. However a note to explain this is now added in the second edition, which is already in the press.

The other principal point to which I would allude, is respecting the harmonies of the Plain Song, a question so vexed that I think a somewhat milder judgment might have been reasonably expected upon them, (even though not in accordance with the writer's own views,) than is betrayed in the paragraph, "But the greatest blots in the book are some of the harmonies which are assigned to the Plain Song. . . . It is a mistake to make the last note of the bass a minor third below the Plain Song, even when that happens on the third of the mode . . . (down to) it would be such lugubrious harmonies as are to be found in the book before us." Now, though the reviewer speaks *ex cathedra* in delivering this dictum, yet as he does not support it by reference to any authority, till he can refer to a work of greater weight in such matters than C. C. Spencer's "Concise Explanation of the Church Modes," founded as it is on the more elaborate Glareanus, &c., the compiler of the S. P. C. K. Psalter feels but little disposed to defer to his superior knowledge. The harmony referred to (3rd Tone, 2nd ending,) is C. C. Spencer's own, as given in the "Parish Choir," vol. ii. p. 37.

If such as Morley be indicated by "the masters of the early vocal school," it must be remarked that Morley says himself, that his harmonies are "not the *true substance*, yet some shadow of the ancient modi." Accordingly we find him prefixing a sharp before G, to avoid the minor chord in the 4th Tone, 1st ending. Thus :



But this is clearly to vitiate the Phrygian mode in the melody itself, and I presume would not be advocated even by the reviewer.

Tone 3rd, 2nd ending, might have been harmonized on C for the last chord nearly as correctly as on E, but certainly not more so. As for such harmonies being "lugubrious"—of course they are more or less plaintive—but are lugubrious harmonies to be excluded from *all occasions* and *all seasons*? The jubilant are abundant, if there are others lugubrious.

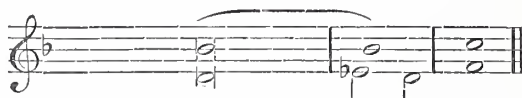
These are the two principal points on which I felt myself called upon to offer some remark: some other points require but the most cursory notice. Thus it was the very difficulty of making "children who have but just learnt to read" understand the meaning of a musical bar, which suggested the use of the acute accent and hyphen, to mark accent and division, marks with which they were already familiar in their spelling-books and dictionaries for similar purposes; and the system has been found *in practice* to work so well, that application has been made to the Society for permission to use their copyright in the same. As to the two-note inflections, it is a misconception to consider them "converted into long by making a change of harmony two beats be-

fore the real inflection begins." In accordance with the practice of the old harmonists, changes of harmony are introduced on the chanting note, but for *practical convenience* a definite position is assigned to them in the Psalter. Advantage is taken of placing those syllables which are already long and accented in their natural utterance, where the change of harmony takes place, and therefore the real two-note inflection is entirely unaltered, and follows as a matter of course, rendering any distinctive mark on the syllable on which such inflections begin, to those who use the harmonies, entirely unnecessary; and even to those who do not (though it is rather gratuitous to be expected to provide for such,) it will be found that the *last portion* of the three or five will be coincident with the two-note mediation—polysyllabic or monosyllabic as the case may be. To illustrate this by an example, Helmore thus notes Ps. c. 1.



O be joy-ful in the LORD, all ye lands :

which is absolutely identical with the following modern notation of the S. P. C. K. Psalter.



O be joyful in the LORD, all ye lands :

The upper tied note indicating the continuousness of the words, and smoothness of the organ accompaniment; while the under notes indicate the division of the notes for the syllables, and where the changes in the harmony are to take place. Of course the special object of such a process is to make the same arrangement of words available for every species of chant, which the reviewer seems entirely to overlook. As to the Canterbury tune, it is a mere reproduction from Boyce, changing his *alla breve* time into ordinary common time, in accordance with modern usage, so that he is responsible for the "splitting process," if that be objected to. That certain tones should have been given in a lower key the compiler is not prepared to admit. Of course the organist will *play* them in any key which may suit his voices or his instrument, or even the hour of the day, but the farther each tone is removed from its legitimate seat, the more it loses its distinctive character (e.g. *septimus est juvenum*.) and reduces the whole of them to a dull monotonous pitch which *suits no voice*, still too high for adult males, and too low for trebles. It is this which makes certain parties irreverently speak of "Gregorian groans" much more than the "lugubrious" harmonies in which some of them are clothed, since such harmonies in minor melodies are not objected to in other parts of the service.

I am, Sir, yours faithfully,

R. H. CRESWELL.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—There is one sentence in my review of the S. P. C. K. Psalter which ought to be modified, namely, that in which I stated that Roman authorities were *unanimously* in favour of the simplest form of mediation of the 3rd Tone. I was thinking of the *Antiphonarium Romanum*, when I wrote that, and had forgotten that Guidetti differed from it so materially. However, it will be seen that Mr. Creswell is by no means entitled to reproach me for want of accuracy.

It is true that one or more editions of Guidetti give the mediation d c b a c for the ferial as well as the festal use of the 3rd Tone; but this is not the case with all. The late Mr. Dyce, in his Book of Common Prayer with Plain Tune, gives the tones from Guidetti's *Directorium* "without alteration," as he affirms; and there is no reason to doubt his accuracy. It is not certain what edition he followed; but as he refers to the original edition of 1582, it may be presumed that he had consulted it. According to his testimony, Guidetti gives the mediation above quoted for the festal use only, and d c b c for the ferial.

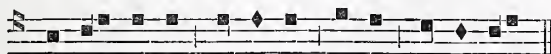
Mr. Creswell's statement that the mediation of five notes is the only one given by Janssen, is not quite correct; for, as I learn from a friend of ours, he gives the form—



Sic me - di - a - tur.

among "les variantes de la psalmodie," that is, national or diocesan varieties.

Mr. Creswell's simplicity in concluding that because Janssen wrote in French, therefore the use to which he gives the preference is the only one adopted throughout France, is not a little amusing. Query, does Mr. Creswell think that Mechlin is in France? If he does, it would hardly be a greater mistake than his idea that the simple form of the mediation of the 3rd Tone was peculiar to our country. It appears to be the only one assigned for either festival or ferial use in the *Antiphonarium Romanum*, since the time of Urban VIII. As to France, according to La Feillée, who professes to give both the authorized Roman, and the local uses throughout the country, there are only two exceptions to the general use of the form d c c c. These exceptions are that in the diocese of Vienne they use d c b c for both Canticles and Psalms, and that "à Sens les *Cantiques* du troisième mode ont une médiation particulière :



Be - ne - dic - tus Do - mi - nus De - us Is - ra - el."¹

M. Clément, a modern French authority, in his *Nouvel Eucologe en Musique*, Paris, 1851, prints the 3rd Tone to several Psalms and

¹ Edition of Lyon, 1835, pp. 63, 65.

Canticles, but always with the simple mediation d c c c. I called the form d c b a c, "the German mediation," because its general use, as far as I am aware, is limited to the Teutonic races. Where it was invented, I do not pretend to say; but it is not likely to be nearly so ancient as the simple form. The course of change in art has always been from the simpler to the more ornate, not the contrary way, except where a violent reaction has occurred.

It is something to learn that Mr. Creswell did not intend the three notes b a c to be sung to one syllable; but if he means to drop the b and keep the a, as his words seem to imply, he should show what precedent he has for such a form.

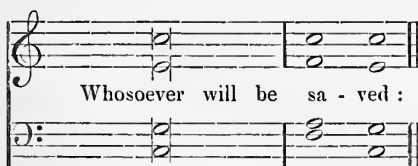
As to the harmonies, if Mr. Creswell thinks Mr. C. C. Spencer's opinion incomparably more valuable than mine, it is not for me to argue the question. But he should not attempt to father other people's crudities upon Mr. Spencer. Fortunately I was able to refer to the alleged place in the *Parish Choir*. I there found a harmony of the second ending of the 3rd Tone, the last three chords of which, and no more, are the same as in the harmony in question; that is to say, Mr. Creswell has attributed the whole of a harmony to Mr. Spencer, when only one quarter of it is his. Now, though I had rather hear the Tone sung in plain unison than with a harmony ending in that manner, it was the chords set to the *mediation* that induced me to pass so severe an opinion on that harmony; and with this setting of the mediation it does not appear that Mr. Spencer had anything more to do than I myself had.

I must put in a word for old Morley. Of course I do not advocate sharpening the g in the cadence of the 4th Tone. But neither do I admit that Morley is to be blamed for doing so. Circumstances have changed since his time. Modern ears do not object to a cadence upon a minor chord; but ears of the sixteenth century could hardly bear such a thing; therefore they either left out the minor third, or changed it into the major. We shall cease to wonder that they should not have tolerated a minor third in such a situation, if we consider that the minor chord is less natural than the major, and that it was not very long ago, then, since people had begun to recognize imperfect concords as being elements of harmony at all. But though there is no reason, now-a-days, why we should abstain from making a cadence upon a minor chord, I cannot go on with Mr. Spencer and allow the Plain Song in the upper part to form the minor third. Even modern musicians do not put the minor third in the upper part at a cadence, unless they wish to produce a specially gloomy effect: and extreme effects will not do in a chant, or any tune that is to be often repeated. Mr. Spencer's notion, that it is a duty, where possible, to make the bass end on the final of the mode, seems to be derived from modern music. There are so many cases, among the various endings of the Tones, in which this is impossible, that such a rule has no foundation to rest on. And the fact, that making the bass a minor third below the melody at the close very materially alters the effect of the chant from that which it would have if sung in pure unison, is an additional reason for not doing so.

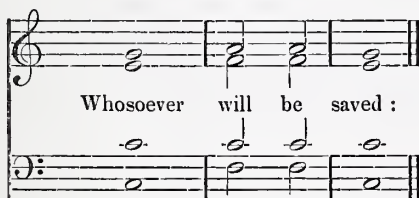
With respect to the Tones with two-note mediations, I must beg

leave to say that whatever misconception exists between us is on Mr. Creswell's part. I never said that it was not allowable to make a change in the harmony before the inflection of the Plain Song ; but the book would have been worth more, if it could have been used with the simplest harmonies as easily as with those which its editor gives. It is clear enough what his motive was in the arrangement referred to, but it would have been a more skilful way of proceeding, if, instead of adapting the chants to his notation, he had adapted his notation to the chants.

Mr. Creswell's assertion respecting the Canterbury Tune is unaccountable, unless we suppose him to have been misled by some modernized copy of Boyce. Boyce's setting of the first half of the first verse (the only one which he inserts) is this ;



And Mr. Creswell's is this, if I can make out his notation :



One other topic remains, that of the inconvenient keys in which half of the Tones are set. People talk of "the legitimate seats of the Tones," assuming the truth of the two following propositions ; 1st, that S. Gregory, or whoever is the chief authority on the subject, did not intend them to be transposed ; 2nd, that the average pitch to which our instruments are tuned in these days is the same, or nearly so, as that of S. Gregory's time. The first of these propositions is very questionable, and the second probably far from the truth. It may be worth while to take this opportunity of discussing them a little. As to the first, we have indeed the dictum, "Septimus est juvenum." Whose saying it was, I cannot at present recall ; but, taken by itself, it would of course only express the local tradition which had come down to the writer ; and whatever it be worth, it meant that the 7th Tone was to be sung by alto voices, not that it should be attempted by trebles an octave above the alto pitch. But there is little need to argue in favour of transposing the Tones, because everybody, as far as my experience goes, admits the practice to some extent. Mr. Creswell and Mr. Chope agree in printing the Tones, for the most part, in what they call their proper or legitimate seat, yet the former transposes the 2nd Tone a fourth higher, and the latter transposes the 7th Tone

a minor third lower. However, granting for the present that the Tones should be sung at a certain fixed pitch, we next have to consider what that pitch is. There is no presumption whatever in favour of the present concert-pitch; for, as most musicians are aware, it is a semitone higher than the concert-pitch of fifty years ago, and a tone higher than that of a century ago. On the other hand, there is a strong presumption that the range of the human voice is not materially different from what it was in S. Gregory's time. Now one of the most striking facts about the music of that period is that their scale of notes extended from the one they called A, now represented by the note in the bottom space of the bass staff, to ^a two octaves above. If we suppose that their pitch was nearly the same as ours, what could be their reason for beginning with that note? Had they no bass voices, or did they ignore the lowest notes of that voice? Either of these suppositions is in the highest degree improbable; but if we only suppose that their pitch was a tone or a minor third lower than ours, everything is accounted for; consequently there is reason to believe that their pitch was such. The dominant of the 3rd, 5th, and 8th Tones would be then about our B \flat or A, and consequently quite practicable as a reciting note for far the greater part of men's voices.

There are some points of less consequence in Mr. Creswell's letter which I pass over, as I can hardly suppose that you would wish this debate to occupy more space. I repeat that it is irksome to me to write so much against the book; but if Mr. Creswell will not be content with the praise I gladly bestowed upon it, he must take the consequence.

Jan. 22, 1866.

Yours, &c.

THE REVIEWER.

M. REICHENSPERGER ON ART.

TRANSLATION.

Die Kunst Jedermanns Sache. Art, every man's affair. By Dr. AUGUSTUS REICHENSPERGER. Frankfort-on-the-Maine. 1865.

WHEN, in the year 1834, my late friend Detmold wrote his "Introduction to Connaissanceurship; or, the Art of becoming a Connaissanceur in Three Hours," he proceeded upon this view, that the public was as yet ill provided with this connaissanceurship, that the deficiency was felt, and that he was doing a useful thing in teaching people, by means of a stock of appropriate phrases, provisionally at least to play with success the *part* of a connaissanceur, to *act* as if they understood something about art. The world has made progress since then in respect of connaissanceurship, as well as in everything else. The man who has in any degree kept pace with this "progress" no longer stands in need of any kind

of advice, in order that he may be able to pass a complete judgment upon every work of art. When he, in his character as a man of progress, pronounces the sentence, This picture, this building, &c., is bad, or, is good, there the matter may rest; and when a certain number of such men give vent to their opinion, it is the "vox populi," from which, in all justice, no appeal whatever is admissible.

This phenomenon, moreover, is very deeply founded, and consequently is by no means limited to the domain of art. It is closely connected, in my opinion, with the start which the periodical press has made in recent times. By means of it a certain degree of superior enlightenment has come upon the world, manifesting itself with regard to all departments of science and thought. Of course we are only speaking of the liberal or progressive journals; for the others are "behind the times," and therefore are not to be taken into account. The man who holds by a journal of this kind is enlightened on every subject treated of in it, or in the feuilleton attached to it: even the *Conversationslexikon*, which, a few years ago, was looked upon as an indispensable piece of furniture in every family laying claim to "education," is now no longer necessary. The question of the Holstein succession, for example, over which in former times the most skilful jurist had to rack his brains for years together, was to all newspaper correspondents, and consequently also to their readers, "as clear as sunshine" on the very first day. No suit is decided in any law-court, but the journalists at once constitute themselves the highest, the sovereign authority. As to what are commonly called politics, and ecclesiastical questions, this follows as a thing of course. In short, for everything there is a doctrine, all right and tight in a twinkling, from which anything further is easily deduced.

As regards art in particular, the newest "progress-doctrine" relative to it consists in a single and very simple dictum, and accordingly we have no great reason to wonder that it has spread so quickly. This dictum is as follows:—What pleases *you* is beautiful, and whatever is beautiful is art, provided that it is the work of one who calls himself an artist. In the case of all imitative art (*Bildwerk*) still less consideration, if that is possible, is required. The only question is, whether it is *natural*; and since every one with a pair of eyes in his head can at once determine that very easily, it clearly follows that every one is a connoisseur.

On these principles, then, art *would be* indeed every man's affair, and there would be nothing further to say on the subject. But the title of this essay is *not* meant to be taken in the sense above mentioned.

At the risk of greatly diminishing my circle of readers, I will here say out at once that I belong to the "men of gloom," who no more believe in progress-æsthetics than in progress-morals or progress-religion; that I accordingly do *not* hold that it depends on every man's taste what is good, true, and beautiful. Generally, I hold that mere progress is not sufficient, unless one is quite clear about the *whence* and the *whither*. It is well known that bodily disorders, among other things, can make "progress," as, for instance, dropsy, cancer, vertigo; and we are aware to what end such progress leads.

So, for my part, I think that, if people should go on treating art according to the tenor of the above-mentioned doctrine of progress, the thing would probably, before long, continue indeed to be talked of, but would, in substance, have altogether disappeared from among us.

But what, then, is to be understood by "a thing of art," or of proper, real art, in opposition to that of modern progress? Such a question, no doubt, the reader will ask, in reference to the preceding prophecy.

Art is rooted, not in individual likings, but in eternal laws, mirrored in the stream of the world's history. Its essence rests in the idea, not in the material; the latter serving only as means for the purpose of manifesting the idea. Long ago the great philosopher Plato, standing in the light of primitive revelation, pointed to the beautiful in art as a reflected beam of truth. But, what is truth? will next, perhaps, be asked; as Pilate asked that question in the presence of the God of Truth. Now-a-days, also, very many think that, on the strength of this question, they may wash their hands in innocency, and neglect to hear the answer which the world's history, and Christianity especially, gives. The tenor of this answer is, that God is the ever-living Fountain of all Truth, and that the spirit of man, created after His image, reflected it. Man, misusing the freedom proper to his nature, seduced by pride and self-seeking, fell away from his Creator, and was driven out of Paradise. But there remained with him the remembrance of his original state, and the longing for a restoration of it, consequent upon a reunion with his God. In common with all other striving after the ideal, ART also is the expression of this home-sickness, of a feeling of want for that harmony which, before the Fall, penetrated the earthly, and united it with the heavenly. Hence also we have an explanation of the fact, that among all nations, and in all times, art has grown up principally in the service of religion, and under her influence has ever produced her noblest and most beautiful fruits.

This indeed savours strongly of the Catechism, and consequently will be little pleasing, either to the large crowds who are for progress, or to the "philosophers" standing out from among them, who, beginning with primitive slime, make man develop himself out of the ape, with the destiny of enjoying life to the utmost of his powers, and then becoming manure,—nothing but manure, for other developments of matter. But I have been prudent enough to renounce beforehand all claim to their applause. Genuine art, sprung from eternal truth, and ever aiming towards it in return, is avowedly distinguished from that which bears on itself the stamp of the apish descent above alluded to, by reality, inward depth, and unity. She is further distinguished by bearing on her forehead the nobility of her lofty origin, a reflection of the supernatural, whether this be recognisable as faith, presentiment, freedom, poesy, longing, imagination, or whatever other name we may give to the emotions which have reference to things unseen.

It is the part of Christianity to *educate* men amid their voluntary co-operation, not to transform them suddenly, as by a stroke of magic; and thus also genuine Christian art developed itself forth from the

Catacombs, ever, as circumstances were favourable or unfavourable, adapting and suiting its form, now more, now less, to the new spirit.

But while, in the Christian dispensation, every individual is subject to a particular calling, which fits itself into the general plan, this is the case, in an infinitely greater degree, with nations: every one of them has, as it were, its peculiar gift to be offered upon the common altar. Architectural genius fell specially to the share of the Germanic race, and began to develop itself with innate vigour, under the fertilizing beams of Christianity, as soon as the various tribes had politically established themselves in fixed abodes. The most powerful tribe, the Frankish, led the van,¹ the others followed; and during the course of the thirteenth century Germanic architecture prevailed throughout the whole of western Christendom: regular, and at the same time plastic, it was an art-language with innumerable dialects branching from one parent stem. In like manner with architecture, painting had, under the influence and the protection of the Church, set up for herself an ideal, which she earnestly endeavoured to realize. Her labours aimed at the spiritualization of matter, at raising mankind above the allurements of the senses. But she did not, on that account, by any means constitute herself an enemy to the joys of life; on the contrary she elevated them, by helping to purify their sources. In fact, mediæval art is just as much characterized by stirring cheerfulness, as modern art is by tedious heaviness. At no time, either earlier or later, did humour—that salt which keeps art from corruption—more largely sparkle than during the Gothic period.

Triumph is too readily followed by presumption, and abundant wealth by abuse of it. As, now-a-days, many persons esteem change equivalent to progress, so, some centuries ago, when the style of art that had been devised was standing in full bloom, people thought that they ought to seek greater success in new paths. More than this: at that time, as now, it was considered to be progress, when men sought to retrace the worn-out tracks of extinct heathenism. People allowed themselves to a great extent to be misled by the assumption that heathen art could go hand in hand with Christian. They overlooked the facts, that their formations rest respectively upon fundamental views that are irreconcilable one with the other; that a decision must necessarily be come to about a definite point of aim and issue, if one would not be tossed to and fro like a ball, and pervert his powers to no profit, or even mischievously. Under the pretentious name “Renaissance,” (new birth,) the mongrel made her progress through the Christian nations, who, so long as they continued to live upon their old inherited substance, scarcely observed the apostasy. It is well known that, after the sun has set, its light and warmth continue for a considerable time to affect the atmosphere. The lower strata of the people showed themselves the most tenacious; but since the courts, the nobility, and the scholars—in short, all that laid claim to eminence and cultivation—paid allegiance to Grecian, Roman, and out-

¹ The assertion of some writers on art, that the Gothic style was a French invention, rests upon a confusion between that nation and the Franks, a truly *Germanic* race, who first caused the style, afterwards called Gothic, to bloom in the kingdom governed by, and named after, them.

landish art, or rather to a "classic" mishmash formed out of these elements and their own self-will, the people were destitute of intellectual guidance. They sank in indifference, and calmly looked on, while all that they had inherited, political constitution, freedom, rights, customs, literature and art, were swept away, piece by piece, by means of what people chose to call philosophy, science, and enlightenment; while caricatures of heathendom thrust themselves into the place of the most glorious creations of their own Past, and even into the sanctuary. The exhaustion by which the S. Vitus' dance of the rococo time and the orgies of the revolution were followed, naturally introduced despotism; and that, at length, stimulated our nation again to self-consciousness and activity. But scarcely had a certain feeling of security returned, when people began also to relapse into the old routine. In the domain of Art, in particular, they again tried the antiquarian collecting-mania of the Renaissance, so obviously condemned by history, instead of awakening that national power which was ready at hand, though hidden, and linking it again to what had in former times proceeded from the inmost spirit of the nation. Even to the present day students of art are fed officially with such a brewing from all styles, and the result is knowledge without unity or a centre of gravity; while, as to creative power, the consequence is, if possible, still worse. One portion, who do not relish the Babylonian confusion of styles, but yet believe blindly in the phrase, as hollow as it is hackneyed, that "the genius of history admits of no retrogression," apply themselves in despair to the discovery of a brand-new "art of the future," to which "the musicians of the future" are already playing the overture.

Will this relaxation, which shows itself in so many symptoms of disorder, increase till it issues in complete dissolution? Is this weakness in all art to be considered as the beginning of the end of all artistic life? Not a few are inclined to answer Yes to these questions, and are already preparing themselves to pay allegiance to the *Machine*, whose claim to inherit the throne of art, as soon as it becomes vacant, seems to them quite "as clear as daylight." On the other hand, all those who do not assent to the doctrine of an inevitable fate, but rather believe that individuals, and nations composed of them, in like manner as they fall by their own fault, so also can rise again by their own power, and return out of the wrong paths they have taken,—all those, in short, who hold to the fundamental doctrines of Christianity,—will no more despair respecting the future of our native art, than respecting that of our native country in general. To them chiefly is addressed the following discussion of the question, In what manner, and by what means, can we return again to the course, which, in the province of which we are treating, leads to the right goal?

(To be continued.)

THE CHAPTER-HOUSE, WESTMINSTER.

WE need no apology for making a few remarks upon the beautiful chapter-house at Westminster, its history, and future prospects. For loveliness there was probably no more conspicuous building in the kingdom, if in Europe, when it was in its glory. All that art could do, both in its construction and decoration, was employed to the fullest possible extent. Whether we look to its sculpture, its proportions, the cleverness of its construction, or its mural and other decoration, we can scarcely point out better examples than what was to be seen here. Even what remains is so excellent, though, alas! sadly dilapidated, that we fairly dread any attempt at restoration, lest damage should be done to its precious fragments. In proportion this chapter-house has no superior; and if, as we possibly may, we except Lincoln, it was the earliest of the whole series, having been begun about the year 1250. This much is certain, that the windows were nearly finished in 1253. The chapter-house which most resembles it is that at Salisbury, which was in fact, to a great extent, copied from it, and is in certain of its features of a more advanced and ornate style. It would seem, however, that the Lincoln building, very similar in construction, having the same description of flying buttresses to support its walls, was commenced slightly earlier. That is a decagon of about the same diameter as the Westminster octagonal building. Its form is not so good as the other, for several reasons. The octagon gives much more idea of size, and being less cut up, affords opportunity for windows of much larger dimensions. In the Lincoln building the windows are couplets without tracery; at Westminster we have tracery of a very high order. These were as fine specimens of four-light windows as are to be found in any country. The only exception to this arrangement was over the portal, where the shortened window was of five lights, as may be seen from the sill which still remains. This was, doubtless, to avoid an unpleasant dwarfed appearance, that a four-light window cut short would have had. As might be expected, the Lincoln carvers have, as usual, displayed all their great powers in the enrichment of the capitals of the columns; whereas the majority of the Westminster shafts have capitals of comparative plainness. No one who takes the trouble to imagine what the "*capitulum incomparabile*" was when it was first built can think that Matthew Paris's description was at all exaggerated. Though less rich in carving than others, its interior must have been more effective, on account of its greater nobleness of proportion and splendour of coloured decoration.

It is hard for the uninitiated to understand from its present state the glowing accounts which Mr. Scott and others have given of the chapter-house. Nothing can well be more shameful: every window blocked up; the whole of the exterior so entirely defaced, as scarcely to leave a vestige of its former glory. Fortunately there is just enough to show that the exterior mouldings and ornaments were similar to the interior, and so the task of restoring, though apparently hopeless, will really be an easy matter. The interior has suffered less than the out-

side, miserable as is its present condition; but the very neglect with which it has been treated has here been an advantage. The Government, in whose hands it has been almost from its foundation, have simply let it go gradually to decay. What has been strong enough to last has been left alone; and so in certain parts we have in this building that which exists nowhere else. These destroyers did not even attempt to keep the place in repair; and so, instead of repaving the floor, as they probably would have done if they had acted in the spirit of the eighteenth century, they simply covered it up with wood-work, and left us one of the finest, if not the very finest, specimen of tile-work that is to be seen in this or any country. Whether we look to the design, drawing, or execution of this matchless work, it is in every way admirable. In saying this of course we do not make any comparison between this pavement and those formed of tesserae, or inlaid with precious marbles, porphyry, and the like. As a pictured floor executed in ceramic work, we know of nothing to equal this: unless as a matter of art, we except the excellent Chertsey pavement, now at South Kensington. Then, again, the neglect of the place was so absolute, that it has, happily, never been whitewashed; and so have been preserved some most extraordinary paintings, many of them still in excellent preservation, and of the highest interest in every way. Probably, when the filling up of the windows is taken out, many other original features will be shown. The window over the door, for example, was found by Mr. Scott to be blocked up with some of the original ribs of the roof which was destroyed. Much more information of a similar character is pretty sure to turn up; for the Government evidently did not take the trouble to clear away the *débris*, but used it up as much as possible in botching up the building.

Shamefully as the State has used this building, it is to State history that—after its position in the history of mediæval art—it owes its principal interest. Almost from its erection it was used for State purposes. Within twenty years from its birth it seems to have been used, at least occasionally, as the place of meeting for the House of Commons. In the year 1377 it appears to have been given up to the Crown to be used as a Commons' house, on condition, it is said, of keeping the building in repair. This latter point, however, does not appear to be known from any document. The authority for this assertion is Sir Christopher Wren. It would be very satisfactory if some documentary proofs could be found. At any rate, it is clear that the Crown from time to time did profess to undertake the repairs. The Commons met here till 1547, when S. Stephen's chapel was given up to them. After this it became a record office, and in the year 1703 Wren refused to erect a gallery in it. In 1705 he repaired it, but later it was delivered over to the tender mercies of the barbarian who reduced it to the wretched state it now is in. Instead of repairing the vaulting, it was taken down bodily, and a wooden ceiling substituted; and thus an extra chamber or loft was gained for the record people. The side walls had given way in some degree: Wren had noticed this, and attributed the fact to the curious flying buttresses,—a construction he held in great contempt, as being merely

fanciful, without beauty, and wanting in strength. Facts, however, seem against him; for the resistance of the buttresses is twice as great as would ever be required of them, and the wall that abuts on the building is certainly not in a better state than those which have the other support. The fault is probably more in the foundations. The mediæval artists, however, do not seem to have cared for this constructional feature, for in the Salisbury and subsequent chapter-houses the buttresses were attached to the walls. Scarcely anything has been done for the last hundred and fifty years.

When all the records were removed to Rolls Court, the building was of no further use to the Government. This being the case the question arose of what should be done to and with it. No man in his senses could fail to see that its present condition was a disgrace to the Government and country. But when the question arises as to the use to which it should be devoted and the amount of restoration it should undergo, the answer is not so easy. Nothing could better have shown the difficulty of satisfactory dealing with the case than the opinions expressed at the very influential meeting which took place at the instance of the Society of Antiquaries, with the Dean of Westminster in the chair. Mr. Cowper, the chief Commissioner, stated that he had no doubt that Government would undertake the matter, if a good reason could be given to the House of Commons for the outlay. Could the building be utilised? We certainly cannot entirely agree with any of the proposals made at the meeting. That of the Dean of S. Paul's to make it into a vestibule for a Campo Santo is scarcely feasible. Where could this Campo Santo possibly be? He should have shown by a plan how the thing could be done if desirable. Of course it would be in the highest degree objectionable to admit anything like monuments of any sort inside the chapter-house. Such a restoration as that would be worse than leaving it as it is. For nothing of the kind could take place without interfering with some of the little old work which still remains. A contemporary has actually recommended that nothing should be done but put the place into good repair. The terrible damage that has been done by restoration, that is being done at the present moment, is naturally beginning to indispose many thoughtful lovers of art to encourage further restoration of our ancient monuments. It is urged that we have already other buildings of a similar character which have been restored, and so that this fragment of art as it were will really serve the purposes of education better as it is than if placed alongside with twice its bulk of modern imitation. Though there is no doubt that there is much good sense in all this, yet in the present instance we cannot agree with it; we cannot believe it right to leave so splendid a specimen of architecture, merely as an instructive fragment to the comparatively few specially educated persons who could understand and value it in its present condition. The comparison between a building like this and a silver shrine or vessel is scarcely a fair one. S. Monagan's shrine smartened up and restored by Elkington would be an outrage to good taste, because the new work would call off the attention from the old, and would misinform the unlearned as well as offend the skilled. The same would not to any considerable extent be the case in such a building as the

chapter-house, certainly not in this one. On the contrary, the public, to enjoy the beauty of what remains, must have what has gone replaced. It is by no means impossible that some of the old work built up in the windows, &c., may be used again. Besides this, though it is certainly true that there are other similar buildings, yet there is no other which is in all respects so beautiful and interesting. Still with this simply archæological view of the question advocated above we agree thus far. Any restoration that sacrifices unnecessarily a single foot of original work, or in any way spoils or tampers with the old work, will be strongly reprehensible. Any attempt to make a smart new building of the chapter-house will be worse than simply leaving the place alone. As it is it certainly is a most instructive specimen of thirteenth century English work in its highest perfection, and the greatest possible care must be exercised in retaining every bit that now exists. No longing after neatness and uniformity must be allowed to stand in the way of the most absolute conservatism. On no account, for example, must anything be done to the wall paintings except simply with a view to their *preservation*. Great care must be taken to protect them from damage, whether from violence or damp while the work is going on. Any damage to them would not be compensated by a restoration of the other work however satisfactory.

This point brings us to the question of polychrome, which as it appears to us will be the most difficult problem to be solved. It will be a great mistake if we allow the glare of new colour to destroy the harmony of the old. In this particular instance any large amount of colour, except of a constructional character, is certainly to be deprecated. No one has ever advocated the fullest use of polychrome more than ourselves. At the same time we cannot shut our eyes to the fact that very much indeed of the polychromatic decoration that has hitherto been executed has failed to enlist the public at large on its side, and what is worse, that it has not at all satisfied the requirements of those who through study and natural taste are competent to pass judgment on such matters. The reason is not far to seek. The Greeks painted their best statuary, but they did not employ common house decorators to do it. In some of the most sumptuous restorations of coloured work, in cases where there were the amplest possible authorities to work from, the result has been too often all but positive failure through decorators being employed who were not artists, not even fair judges of colour, so that instead of some of the tender delicate colours of the middle ages, put on with tempera, we have flaunting imitations in oil. If the colouring applied to sculpture be not done by artists as good as the sculptors themselves, harm instead of good is done to the art of the work.

While speaking upon this part of the subject we must not pass over the other important description of decoration. It is to be hoped that there will be no hurry in deciding either the subjects or execution of the stained glass: the state of this particular manufacture—for at present it is no more—is not such as to warrant haste in the matter. We can scarcely do harm by waiting, and may possibly do good. In this building the stained glass will be so striking a feature, there being such a great quantity of window-space, that upon the success of its exe-

cution to a considerable extent will depend the success of the whole restoration. As there is so much valuable wall-painting, there can scarcely be a doubt that much of this glass should be grisaille, so as not to interfere with the pictures on the walls below, nor to exclude the light too much.

In conclusion, we cannot imagine that Government or the nation at large will require any other reason for granting at least a handsome subsidy to restore this unrivalled edifice to somewhat of its original splendour, than the fact of its great excellence as an example of English art, and its still greater interest as the house in which so much that is most important in the history of England was enacted: as being almost the most interesting corner of the most interesting pile in the kingdom. To Westminster Abbey all Englishmen wherever scattered over the world look with affection and reverence as so intimately connected with the Church and State of England, as an embodiment, as it were, of that idea which is so dear to the minds of most of our race. The Government can scarcely hesitate to give back to the dean and chapter that part of their abbey which is of no further use to the crown, and if they feel that it would be too much for them to undertake the entire restoration themselves, there is no doubt that aided by a liberal subsidy from the House of Commons the public would gladly subscribe what further sums might be necessary.

S. BARTHOLOMEW THE GREAT, SMITHFIELD.

SOME months have elapsed since we last noticed this restoration, which has in the meantime been making gradual progress. A great deal of difficult and anxious work of a constructional kind has been completed without accident; a subject of no little congratulation, considering the insecure state of several parts of the fabric, and the extensive repairs required, before it could be regarded as once more firm and substantial.

Those who are either acquainted with the building from personal inspection, or have followed the notices we have from time to time given in these pages of its deplorable condition, will be aware of the dreadfully weak points it presented. We have mentioned that two of the cylindrical piers had been sliced away to half their thickness, and two others girt with iron bands to hold the yielding masonry together. Unstable and dangerous as these pillars had been rendered, one almost trembled to see them entirely removed from beneath the ponderous superstructure they had sturdily upheld for seven long eventful centuries. But the hazardous task was imperative, and was boldly undertaken; the comparatively uninjured capitals and adjoining stonework were strongly shored, and one by one three of the four most damaged pillars were taken away, and substitutes on sound concrete foundations built in their room. The fourth pier was that with which Prior Rahere's monument had been incorporated; and owing to this circumstance, a different method of proceeding became necessary.

The mutilated shell of ashlar was therefore emptied of its exposed core of rubble ; and the interior, and the defective surface were then built up solidly together, and bonded with what remained of the original shaft. These critical works were carried out so carefully and ably, that no material disturbance was produced in the superincumbent masonry ; and now, the restored colonnade of fourteen Norman piers again sweeps round uninterruptedly from transept to transept, and gives good promise of stability for generations to come.

A still more hazardous work is all but completed in the north aisle. Here the outward thrust of heavy vaulting, aided by the injudicious erection of a school-house and schoolmaster's residence above, and by the reckless burrowing for purposes of interment at the foundation of the church-wall beneath, had caused the latter to bulge some inches from the perpendicular. The vault had in consequence become cracked and loosened in all directions, and was in imminent danger of falling. It was the wall of this aisle, it will be recollected, which unexpectedly proved on examination to have been pierced with a series of Third-Pointed arches, opening as was supposed into a destroyed chantry. Still later, an original circular-headed arch was discovered on removing the plaister of a more eastward bay ; its destination may have been to give access to a sacristy ; at any rate, to this purpose it is intended in future to be devoted. But, to return, the crumbling vault was removed from a great part of the north aisle ; the leaning wall was detached from the building above ; and (while the latter was supported on timber props) was brought up by powerful screws, as nearly as possible to its proper position. A thick additional wall was then built along the exterior, to act as a general buttress, being hollowed internally into a window-recess opposite each arched aperture, with which the original wall had been pierced. This mode of treatment, preserving and displaying the chantry-arches, was perhaps the best which could have been devised, at once for internal effect, and as a remedy for the threatening condition of the entire aisle. It is to be regretted that one bay is, for some unaccountable reason, still left in its previous state of impending ruin. We should add, that the floor of the triforium school will in future rest upon the church walls alone, not as before in part upon the aisle-vault. The latter, which was of plain plastered rubble, will be reproduced in the same quadripartite form in concrete.

We have yet to describe the way in which another difficult work (and indeed in some respects the chief feature of the restoration) has been dealt with. It will be borne in mind that the semi-circular Norman apse had been cut off from the greater part of the choir, by a partition wall dating apparently from the fifteenth century. Immediately to the rear of this wall at the triforium stage, and consequently over the truncated apse, extended a portion of some adjoining premises used as a manufactory. The restoration of the apse could only be accomplished, subject to the condition of non-interference with this encroachment ; for persevering attempts to come to a more favourable understanding with the owners of the property had failed. It only remained then to grapple with the circumstances as they stood, and make the best of them ; so as, at least, to reinstate the terminal por-

tion of the arcade. With this object, a brick arch, braced by tie-girders, and resting on cast-iron supports, was constructed beneath the upper part of the eastern wall: the lower part was then pulled down, and the long-hidden apse was once more brought into view. Two pillars required to be rebuilt; and, there being fortunately just sufficient space beneath the manufactory-floor, the arcade was completed at its full height. The beauty of the curvilinear range of columns and arches is unquestionable; equally certain is the obtrusive ugliness of the projection over them; and we can only hope that the contrast may ere long appeal with happier success than hitherto to the better feelings of the neighbouring proprietor, and lead to the abolition of a disfigurement so much to be regretted.

The floor of the church is now being laid with concrete, preparatory to being paved with Staffordshire tiles in the intervals between the gravestones, which are to be replaced in their original position.

We regard with some anxiety the ultimate arrangement of the chancel levels, which as at present proposed would be far from satisfactory. It is stated that two steps are to be placed at the entrance of the portion of choir intended to be reserved as chancel; and that with this exception the whole remaining area, including the sanctuary, is to be at one undeviating level. This will never do; and the distinguished architects concerned really must not, for their own reputation's sake, sanction such an obsolete and faulty ritual-treatment of the space in question. It will no doubt require good management in this case to obtain due elevation for the altar; since owing to the pier-bases throughout the church being low, and being continued on the same plane around the apse, there is a difficulty in effecting that object, without burying these bases anew beneath the rising pavement. The most advantageous plan—certainly much preferable to that just mentioned—would seem to be as follows:—to allow only a single low step extending right across the choir at the entrance of the intended chancel, one more of similar extent at the verge of the sanctuary; and to place the altar itself a little in advance on a well-raised platform of three or more steps returned eastward, in the manner of a footpace, but kept clear of the columns behind. A light ornamental hand-rail might conveniently be provided on each side of the altar, (and passing in its rear,) to afford the protection from accident, which a reredos usually gives at this situation. In the way just described, quite sufficient elevation would be obtained for the altar, without raising the pavement in actual juxtaposition with the columns, above the level of their plinths; and we trust a suggestion may be adopted, which reconciles two essential requirements unobjectionably.

The fitting of the apse with parclose screens will deserve careful consideration. It would be a mistake to sacrifice in any degree the effect attainable within the chancel, with the object of enhancing that in the encircling aisle beyond; since in the present instance, the latter can never serve any better purpose than that of a mere passage of communication. Hence we would urge, that any screen-work, designed to enclose the chancel and altar-precinct, should be carried continuously round, altogether externally to the columns; and not simply extend from pier to pier in the usual mode.

We cannot refrain from hinting to those who have the advancement of this good work at heart, and are engaged in its superintendence, that the early cleansing of the masonry from its varied coatings of whitewash and dirt would perhaps, just now, tend more than anything else, to enlist the sympathy of visitors in their undertaking, and to replenish the subscription list.

In conclusion, we gladly congratulate the architects upon the able manner in which the grave difficulties they have had to encounter have thus far been surmounted; and upon the careful and intelligent carrying out of their directions by those immediately employed.

S. JOHN'S COLLEGE CHAPEL, HURSTPIERPOINT.

ALTHOUGH we are not yet able, as we hoped, to present an illustration of the Chapel of S. John's College, Hurstpierpoint, which was so solemnly opened by the Bishop of Chichester last autumn, we will not any longer delay our description of the building. As any one who has taken an interest in Mr. Woodard's great trilogy of colleges must be aware, S. John's Middle School has hitherto been carried on without a permanent chapel, the hall-crypt, with a temporary apse *sub dio* at its east end for the altar, having hitherto formed the substitute. Carpenter had indeed prepared some sketches for one, but nothing was done. At last, on the 17th day of September, 1861, the north-east corner-stone was laid by the Provost of S. Nicolas College of a permanent chapel by Mr. Slater and Mr. H. Carpenter.

The new chapel is on the south side of the upper quadrangle adjoining the east wall of the hall, and extending eastwards beyond the line of the court. The work has so far sped that the chapel proper is structurally complete; though the antechapel and tower are not yet commenced, and of course, till they are built, both college and chapel are deficient in their crowning feature. The internal length of the part already built is 121 feet, the width 37 feet, the height to the cornice 40 feet, and to the ridge 72 feet. The antechapel and transept, (for the Merton idea is to be followed,) will be 85 feet wide, and the tower 120 feet high. The material used for the external facing is flint, and the windows, dressings to buttresses, &c., are all of Caen stone. This is we believe the longest choir yet completed since the revival, and has the good fortune to be very successful in its proportions, and to look larger than it really is. It has a square end, being of pure English Gothic. Our chief regret is that it has not a groined, or even a waggon roof. The building is divided into seven bays, each of which, (except at one part where the chapel abuts against the end wall of the east side of the court,) has a large window of three lights with geometrical tracery of varied forms in each, the nave arches inside being richly moulded, and supported by shafts with capitals and bases. Between each window, and on a line with the springing of the arch, is a stone corbel, bearing a wooden octagonal column

from which the moulded arched rib of the roof springs. The east window is of seven lights, with richly moulded external and internal arches, and elaborate geometrical tracery, the sill being placed 20 feet from the floor level. Between each of the side windows and against the east wall are massive buttresses. The roof is of a high pitch covered with brown tiles with an ornamental cresting. The estimated capacity is for a congregation of more than 400, the seats being ranged on three levels, stallwise, in the four western bays, with a central passage 10 feet wide. This width is not sufficient for architectural grandeur, but a big boys' school has somehow to be packed. On the uppermost range the stalls for the fellows will be placed when the permanent fittings are in, the return stalls against the west wall being for the provost, vice-provost, head master, chaplain, and the fellows of the mother house, S. Nicolas' College. The bishop's seat, as visitor, stands at the east end of the stalls on the north side. At present there are only temporary deal seats and stalls, but these in time are to give place to richly carved stalls of oak. The three eastern bays are occupied with the lofty sanctuary, which rises by fourteen steps, disposed on three flights to the altar; of which the four which form the uppermost flight return against the east wall on each side of the altar, and are indeed the footpace. The great elevation thus given to the altar is very impressive and religious in itself, and in conformity with the height and width of the chapel. Little indeed has yet been done beside the sanctuary, to fit up the building: stalls, pulpit, pavement, painted glass, polychromatic decorations, organ, and lights, all are still deficient. The reredos is partly put up, the carvers being Messrs. Poole. It is intended ultimately to cover the lower part of the side and east walls of the sanctuary with an arcaded composition, including life-size sculptures by Mr. Forsyth, representing the principal events in the life of S. John from his calling to the Revelation in Patmos. The portion at present undertaken is that which may be called the retable proper, immediately over, and just projecting beyond, the altar on either side. It consists of three large cusped and pedimented arches, each enclosing a group, and resting on columns of various coloured marbles, flanked by lofty pinnacles and niches also decorated with marble shafts. The subjects introduced are, the Crucifixion in the centre, the Agony in the Garden, and S. John at the Sepulchre of our Lord. In the niches of the pinnacles will be figures of the Apostles, and on the central canopy the four Evangelists, with a sitting figure of our Lord in majesty, are to be placed. The lower part, or dado, of the reredos will have on each side of the altar four niches with figures of the four great prophets, and Moses, David, Solomon, and Ezra. The sculpture will be in Caen stone; the material of the other portion of the reredos being alabaster with columns and inlayings of various marbles. The permanent organ, which is to be a large instrument, will be placed against the blank bays on the south side. Messrs. Jackson and Shaw, of London, are the builders of the foundations, and Mr. J. Fabian, of Brighton, of the carcase. It is now in contemplation to fill the east window with stained glass from Messrs. Clayton and Bell's designs. The subject will occupy the whole opening,

and will represent the Adoration of the Lamb, the *motif* being founded upon Van Eyck's famous picture at Ghent.

We have described this building fully, because, with the exception of that of Wellington College, it is the first large chapel of satisfactory design which has been constructed for any college of modern foundation. That of Trinity College, Glenalmond, is large, but not satisfactory, and that at Marlborough poor; that of S. Augustine's, Canterbury, satisfactory but not large, the reconstruction of the choir of the great abbey church having all along been the ultimate, however long deferred, ambition of its founders. The collegiate church at Cumbrae is but small with all its merits. Radley and S. Columba, like Lancing, have only temporary chapels; while S. Andrew's, Bradfield, worships in the stately parish church.

NEW CHURCHES BY M. CUYPERS.

WE have been favoured with a series of illustrations of some of the new churches which M. Cuypers is building in Holland for the Roman Communion, showing the activity of that body and the resources of the architect, who has lately settled at Amsterdam. We will first take the most important of the series, a building of minster-like dimensions at Breda—the parish church of S. Barbara. The plan shows a western narthecal mass with central vestibule and two flanking towers, a nave of six bays with double aisles on either side, the additional breadth compared with the narthex being ingeniously masked by three-quarter-circle chapels jutting out north-west and south-west from the angles; transepts projecting a bay beyond the line of the aisle walls; a square central lantern, an eastern limb, also double-aisles of three bays, a main curved apse of nine bays (the first pair being on the straight line,) a secondary apse at the end of the outer aisle to the south (the aisles being otherwise square-ended,) and a mass of sacristies to the east of the north aisle. Externally the west end exhibits on the ground story a very lofty and projecting pedimented central porch, overhanging a double door raised on steps with trumeau, square-headed and carved tympanum, flanked by two smaller single doors entering the ground chambers of the towers. The west window is an octofoiled trefoiled rose, with a large foliated eye of Lincoln type, under a shallow recessed arch with a circular head ranging with the window. At the spring of the gable projects the horizontal gallery of which foreigners are so fond, and a two-light window apparently blank fills up the gable. Long two-light windows occupy the second story of the towers. The third story is thrown up well above the roof,—but by a caprice which we cannot commend is different in the two towers. That to the north has a large three-light belfry window rising into the gable of a German-set octagonal broach of stone, while the southern one has a story nearly as high as the apex of the gables in the other tower,—*pro tanto* of course shortening the spire at the

bottom. This is divided between two long belfry lancets below, and a clock-face panel above, while the spire—not a broach on this side—is flanked by four dumpy turrets. If a clock were demanded, the demand should have been otherwise met. The central steeple is a very massive square tower with large plate-traceried four-light windows gabling up and carrying a wide octagonal broach, the gables panelled with a blank quintuplet. The aisle windows throughout are single lancets, and are surmounted in the same plane, (as at Westminster) by those of the triforium, which are in alternate bays, two coupled sex-foil roses, and one larger octofoil rose—both uncusped. The clerestory all through is an uncusped octofoil rose in each bay. The apse is lighted in each bay by a very long lancet. The north transept window,—the only one of which we have the design,—is a composition of four equal lancets surmounted by a rose like that at the west end.

Internally the pillars are clustered of eight rounded shafts rising up in the nave side into vaulting shafts, and laterally carrying the arches. The photograph (reduced from the architect's drawing) does not sufficiently indicate the details of the capitals. The vaulting is quadripartite throughout. The principal feature of the interior is the very lofty and bold triforium, evidently intended for congregational use, composed in each bay of a single arch, equal in breadth and height to the main arcade. This is returned at the west end by a subvaulted gallery, two arches wide, which roofs over not only the narthex, but the ground-floor of the first bay proper. M. Cuypers makes a similar use of the triforium in the church of Amsterdam, where, indeed, he superposes a second one. We have never been averse to the idea of congregational triforia in town churches, and should be glad to see how the experiment succeeds.

The ritual arrangements show, in the first place, a very lofty wooden roodscreen, of three arches, with the rood and attendant figures, across the second pillars from the east—i.e., a bay eastward of the crossing. There are also parclosets shown, but, strange to say, the bay eastward of the screen stands empty, while five stalls on either side are shown in the bay beyond. The apsidal sanctuary rises on three steps, and the high altar on a footpace of three more, flanked by three wooden sedilia to the south and a credence to the north. There are four more altars at the ends of the aisles, of which the innermost on either side is respectively surmounted by a five-light window and a quintuplet; a blank wall and an apse forming the termination of the internal aisles. The pulpit stands against the north-east pier of the lantern, which, we ought to have said, is open to the height of the tower, and groined. The angle chapels at the west end of the nave are respectively employed as baptistery and mortuary chapels. When finished the building will undoubtedly exhibit much power and grandeur. The composition seems to exhibit a study of German and English rather than of French forms.

The church at Vechel is cruciform, with nave and aisles of six, and an eastern limb of three bays, with a three-sided apse, and a corona of projecting eastern chapels. There is a western steeple, marked by an

octagonal gabled belfry story, from which the spire springs, flanked by tall pinnacles. There is a small central *fêche*. The windows are generally long and narrow two-light Middle-Pointed, a rose occurring in the transept.

S. Catherine, Eindhoven, is also cruciform, with bold flying buttresses—a feature wanting at Vechel. The nave is of four bays, and there are two western steeples besides the *fêche*. The clerestory is of two unfoliated lights, with a large octofoil rose in the head, the lower windows of the apsidal chapels being lancets, and of the nave two-light Middle-Pointed. We should imagine this to be a bold and successful design, and superior to the previous one.

Eilendorf is cruciform, with a steeple of an experimental design to the south of the western bay of the nave. S. Peter, Sittard, also cruciform, has a bold and well-proportioned western steeple; while at Doetinchem this feature is central, as it also is in the more important parish church of S. Dominic at Alkmaar.

M. Cuypers is an original composer, and he is clearly not enamoured of the wire-drawn forms into which German Gothic is apt to run; while at the same time he is no copyist of Early French. We should advise him to make himself acquainted with the richer types of English Early and Middle-Pointed. Our steeples would be especially worthy of his attention, for in the flat country over which his churches are built the spire becomes almost an artistic necessity.

WALCOTT'S CATHEDRALIA.

Cathedralia; a Constitutional History of Cathedrals of the Western Church. Being an account of the various Dignities, Offices, and Ministries of their Members. By MACKENZIE E. C. WALCOTT, B.D. (Masters.)

THIS volume, which has already appeared in successive instalments in the pages of a contemporary, is a valuable addition to our literature. There are few more diligent or expert antiquaries than Mr. Walcott: and the present compilation has been evidently a labour of love to him. Nor can we complain, as in the case of some other works of his has been necessary, of a want of arrangement in this treatise; though even here his prodigious accumulation of matter might often have been better digested and generalized. There can be no doubt that the present book will be resorted to as a treasury of facts by all who take an interest in the past history or the present condition of cathedral establishments.

Mr. Walcott begins with an interesting description of the idea, or type, of a cathedral as understood in Western Christendom. We observe that he remarks in one place that the practice of having secular canons living apart is expressly termed the "English mode"—mos

Anglorum—by William of Malmesbury, speaking of Exeter cathedral. Next we have a general sketch of the members of a cathedral—the bishop, the *personæ* or dignitaries, the archdeacons, canons and vicars—varied, according to circumstances in different places and different times. The comparison of the several foundations of our more famous English churches, and of still more famous continental churches, is often very curious indeed. Then follows a series of chapters on the several dignitaries and officials of a cathedral taken separately. The bishop, the dean, the precentor, the chancellor, the treasurer, the archdeacon, the sub-dean, the prælector, the penitentiary, and the sub-chanter of canons, are all noticed in turn. An account is given in each case of the duties of the post, the method of election, the remuneration, the fines for non-attendance, &c. Next we have a section on the “chapter.” What is Mr. Walcott’s authority for the statement which he makes in this section that an English canon “now” ought to wear a broad scarf instead of the narrow stole? Some of the forms here quoted for the installation of prebendaries or other dignitaries in different cathedral churches are full of interest. But the mind is oppressed by the multitude of details here heaped together. Marginal notes would be a great service in a work of this kind. Index, unfortunately, there is none.

The collections respecting the inferior officers of cathedral-establishments are almost more curious, as they are certainly more novel. For instance, there was a “sackbuteer” and a “corneteer” attached to the Canterbury choir by the Laudian statutes. These postes are now obsolete: and their salaries are divided among the lay-clerks. It is probably somewhat to be regretted that orchestral music has been so universally discarded in favour of the organ; and it may be questioned whether the suppression of the village orchestras has not been too sweeping. There are signs, however, that the organ will no longer be allowed to monopolize the instrumental music in our churches. Our present number records the presence of the band of a volunteer regiment at the ceremony of the Benediction of a bell by the Bishop of Salisbury at Sherborne. Orchestral music has never been quite abandoned in the Chapels Royal; and at the annual service of the Sons of the Clergy a full orchestra used, till lately at least, to be employed in S. Paul’s cathedral for the Dettingen Te Deum. Perhaps the performance of oratorios in certain cathedrals has helped to keep up the tradition. A harp has often been used in the London church of S. Andrew, Wells Street, to supplement the organ; and, following that good example, trumpets have lately been used at Westminster Abbey at the Special Evening Services. We hear also that two harps were introduced in the Abbey on the feast of the Conversion of S. Paul, in the present year, both at the Morning and the Evening Service. These facts add a special interest to the circumstance, that as late as 1637 there were seven choir-boys at Hereford who were “required to play the lyre and harp.” Mr. Walcott adds the information, that “in 1635 there were various instruments used in the choir at Lincoln,” and that “musicians were employed at Durham in the time of Cosin and of Lord Crewe.” This curious volume is concluded with some severe but just observations on

the spoliation of cathedrals which has been witnessed by our own generation. We make two extracts, without pledging ourselves to full agreement with the writer, in order to give our readers a notion of the extraordinary research which Mr. Walcott has shown in this compilation. The first concerns the matter of choral vestments; the second explains the functions of the *rectores chori*, of whom mention is so often made in the rubrics of the Sarum Service Books, and the need of whom is so often conspicuous in modern choirs.

"As some misapprehension exists on the subject, I may mention that the distinctive habits of the canons of cathedrals consisted of three dresses, almuce, cope, and surplice. The almuce or amess, a hood of grey fur, originally of a similar form to the stole, and worn like it in England; but occasionally on the head or over the arm. It was, probably, introduced about the thirteenth century, and in the fifteenth century a cape with pendants, also of fur, was added to it. The vicars wore an amess of Calabrian fur, or of a black material. (Bayfius de re vest. c. xvi.) The word has been derived from *elemosyna*; *alden mutsen*, the old cap; and *amiciendo*. The birret (whence the birretta) was a hood for the head of red fur (*purpos*.) The mitre-shaped end of the almuce has by some writers been suggested as the origin of the mitre worn by certain canons. 2. The cope (*cappa*), a dress worn over the rochet, semicircular, worn like a cloak, and fastened across the chest with a brooch (*morsus*.) Behind it was a hood (*caputium*), which in the fourteenth century was simply an ornamental appendage, the almuce superseding its use. The ordinary choral cope in England was black; the processional or precious cope was of the colour of the festival, with orphreys or embroidered edges, whence the term ' *festa in cappis*.' Copes are still preserved at Durham, Ely, Westminster, and Carlisle. In 1197, at Chichester, the cope was to be sufficiently open in front, and without collars. 3. In England, the surplice, as at Burgos (Ceccop. ii. 304) and Vienne (Le Lievre, stat. c. xxvi.) but in foreign churches often a mozzetta, or rochet, was worn. Canons regular only in this country wore the rochet. The surplice, with deep hanging sleeves and closed in front, without girdle or apparel, was worn over a fur pelisse or tunic; hence its name, *superpellicium*, *sobrepellis*, &c., which is not earlier than the eleventh century in England. It occurs first in the laws of Edward the Confessor (de Latron. c. xxxi.) It corresponds with the subucula or subumblem [?] of King Edgar's reign. Lyndwood says the rochet was worn by the clerk assisting the priest. (Prov. 252.) The rochet, said to be derived from the German '*rock*,' or the French word '*richa*,' common at Avignon when the Popes resided there, was formerly called '*linea*,' or '*camisia Romana*,' and was like a diminished albe, with tight sleeves, or mere apertures for the arms (Lyndw. 252,) resembling the mantillettum. (Cær. Episc. l. i. c. 1.) Chaucer uses the word '*rockette*.' The canons, when celebrating, originally wore the same dress as bishops, a trace of which may be found in the mitres still worn by those of Lucca, Naples, and other places. (Ceccop. i. tit. vii.)"—P. 149.

"*Rectors of the Choir* (as Hincmar says, *præcentores qui chorum utrinque regunt sunt duces*.) at Exeter, noted the absence or irregularity of the vicars, and delated them to the president of chapter and clerks of exchequer. On all the great festivals the præcentor in person ruled the choir. The rectors walked to and fro on either side of the choir, with rectors' staves in their hands to mark the time of the chant. At York they wore copes, and delated vicars who did not sing. At Lincoln they sang with the præcentor at the bench in the choir. (Wilkins, i. 537.) At Exeter (MS. Harl. 1027) they had faldstools covered with leather, and carried staves of ivory and boxwood, as apparently they did at S. Paul's. At Lichfield they wore silk copes in choir always, precious copes on Christmas-day, white at Easter, red on certain feasts, and

embroidered or changeable on some other days, at the sacristan's direction. The choir was ruled on Sundays, doubles, and nine lections, and other principal feasts. The rectors were weekly punctatores. (MS. Rawlinson, fo. 4.) On the doubles they were four, the two principals being chaplains, the others secondaries, deacons, or subdeacons. On the greater doubles the præcentor appointed two vicars of the dignitaries as principals; on simple feasts the hebdomadary, who was tabled on the Sunday table, ruled the choir, and on ordinary days the secondaries acted. All clerks and rectors ministering wore surplices, but not rochets under their copes; the rectors observed that the choristers behaved properly. The *rectores chori* are the Spanish *præcentores sceptrigeri*. (Villanueva, ii. 25.) In collegiate churches, as Chester-le-Street and Astley, the dean acted as rector chori, there being no præcentor. At Chichester two of the calabre amyces were high rectors in principal feasts, with two of the priests' stalls as second rectors; on lesser feasts two of the priests' stalls were high rectors, and two *de secunda forma*, second rectors: the rectors' course of the latter to last two weeks alternately. The substitute who 'bore the cope' for one in course to the rector received a Venite loaf, which was forfeited by the absentee. At Hereford they began the office and Kyrie in the mass. At Wells, 1298, they forfeited their day's wages if they did not know the hymns and intonation of the Psalms. (MS. Harl. 1682, fo. 7, b.) On greater doubles at Salisbury, 1305, there were present a principal rector, with his collateral, and a secondary rector chori, with his collateral. They wore white copes at Easter time, on the Feast of Annunciation, Michaelmas, S. John Evang., and the dedication of the church; red on all Sundays except at Easter-tide, and on all feasts of Apostles and Evangelists out of that season, and on festivals of confessors gold-coloured (*croceis*) and of silk. The major canons wore black copes and surplices, but on feasts which had solemn procession—Christmas, Epiphany, Purification, Easter, Ascension, Pentecost, Trinity, All Saints, the dedication of the church, and major doubles occurring on Sundays—all wore silk copes in procession, and until the *Agnus Dei* at mass. At the *Gloria in Excelsis* on Easter Eve the clerks put off their black copes, and appeared only in surplices. Black copes were used by all but the *rectores chori* when the choir was ruled. The rector chori was to learn from the cantor, as at other times, especially on principal Sundays and simple feasts, when the choir was ruled, the 'antiphon, intonation, and difference of the Psalms.' The choir was set for alternate weeks, it being considered to be successively the dean's and the chanter's choir. (Rawlinson, MS. A. 371; MS. Harl. 1001, fo. 121, b.) By the Statutes of Bishop Roger, 1305, the persons and canons were to have *almicias de minuto vario interius et exterius de griseo* (Tanner MS. 327, fo. 24, b.) while vicars were to have black copes reaching to the heels, and surplices of the same length as the copes. (1278, fo. 99.) At Exeter, 1268, canons, vicars, and clerks were to have only black almuces, and not of green or red sendal; but canons might wear *almucias duplicatas*, and vicars black almuces, of a *grisoforaria* material. At Salisbury the choir was ruled every Sunday and double feast, and feast of lections; from the first vespers of Christmas to the octave of Epiphany; on its octave and vigil when not falling on a Sunday; through the weeks of Easter and Pentecost, and on certain feasts falling in Easter time, viz., S. Mark, SS. Philip and James, S. Barnabas, &c.; in the octave of the Ascension, the octave of SS. Peter and Paul, the octave of the dedication of the church, &c. (MS. Harl. 1001, p. 121, b.) The choir by weeks alternately was called the dean's or cantor's choir; but on all double feasts always was the dean's throughout the year, if he were present to do his office, except at Christmas, Easter, and Whitsun weeks, when the choir was united. At certain times the table was made out by weeks or days. On doubles or simple principal feasts the rector of choir was to learn from the præcentor the 'intonation and difference,' in what grade the singers were to be, who should commence,

and who the singers were to be, and then communicated with the principal secondary. Sometimes four rectors of choir acted as leaders.

“*Rectores chori cum duo tantum habentur sequantur regulam clericorum de secunda forma. Cantor stat in medio chori cum ceteris rectoribus chori scil. in festis majoribus duplicibus tantum; deinde principales rectores chori ex utraque parte sui; exinde duo rectores secundarii, postea chorus more solito.* (Martene, i. 240.)”—Pp. 182—184.

WINSTON'S ART OF GLASS-PAINTING.

Memoirs illustrative of the Art of Glass-Painting. By the late CHARLES WINSTON, of the Inner Temple. London: John Murray, 1865.

WE have lately expressed our sincere regret at the unexpected death of Mr. Charles Winston. We often had occasion to differ from him, but we never questioned his ability and profound knowledge of the technical processes of painting upon glass. The present volume, in which all, or nearly all, his written papers are collected and edited in chronological order, with some excellent coloured illustrations by Mr. Delamotte, reminds us strikingly of the excellences and defects of this accomplished archæologist. Here we read his own description of the patient experiments carried on by Dr. Medlock under his superintendence, which resulted in the discovery of a method of producing glass scarcely inferior, for the purposes of this branch of pictorial art, to that used by the ancient glass-painters. We all owe a debt of gratitude to Mr. Winston for the zeal and skill with which this important investigation was conducted. Here also, we may observe, in the several monographs of the glass in our chief cathedrals, which Mr. Winston contributed to so many annual meetings of the Archæological Institute, the very accurate knowledge of the dates and special characteristics of each successive development of the glass-painting art which the writer had acquired by his accurate observation, and singularly exact delineation, of so many ancient specimens. But we are as far as ever from being converted to his views as to the practical question of the best form of glass-painting to be adopted for filling the windows of a new or a restored Gothic church. Mr. Winston did us some injustice, and the proofs of it unfortunately have not been removed from the present volume, when he charged us with advocating an exact reproduction of mediæval grotesqueness as a matter of archæological pedantry or of religious sympathy and association. We have always desired as much as he could do, that figure drawing should be made as perfect as possible in modern cartoons: and, as for religious associations, they had to do not with the method of the art, but with the subjects chosen for delineation. But our difference from him was summed up in this particular: that whereas he contended that glass-painting ought to be an entirely independent form of art, we argued that it was necessarily subordinate to architecture, as a mere decorative accessory. Mr. Winston, for example, studying painted glass too ex-

clusively, came to the conclusion that the Cinque Cento artists, with their free design, gorgeous colouring, and refined mechanical processes had reached the absolute perfection of their branch of art. Our own view, on the contrary, has always been that the Renaissance glass-painters had forgotten the subordinate nature of their employment, and had studied to produce independent pictures, with all kinds of embellishments unsuitable to the conditions of the material with which they worked. Over and above this, it seemed self-evident to us that the particular style of the Cinque Cento was inconsistent with the characteristics of the early forms of Pointed Architecture. How unfortunately Mr. Winston's views of art operated in the matter of the filling the windows of Glasgow Cathedral with Munich glass our own pages have borne ample witness. A long series of letters from him to Mr. Wilson of Glasgow, appended to the biographical notice with which this volume opens, shows that Mr. Winston was consulted at every step of this memorable but most unsuccessful work.

We could have wished that the elementary lecture on painted glass, delivered before the Working Men's Association at Lichfield in 1859, were accessible in a more handy form. It is very instructive. The papers on York, and Lichfield, and Gloucester, and Lincoln, and indeed all these monographs, are full of valuable information, especially when the writer has brought documentary evidence to bear upon his own original observation as to date and history. Mr. Winston's latest paper is one on the glass in the Beauchamp Chapel, Warwick, read at the Warwick meeting of the Archæological Institute in 1864. From this we quote the abstract of the contract made between the Earl's executors and the glass-painter employed, which has been preserved by Dugdale.

"John Prudde, of Westminster, glasier, covenanteth 23 Junii 25 H. 6, &c., to glase all the windows in the New Chappell in Warwick with glasse beyond the seas, and with no glasse of England; and that in the finest wise, with the best, cleanest, and strongest glasse of beyond the sea that may be had in England, and of the finest colours of blew, yellow, red, purple, sanguine, and violet, and of all other colours that shall be most necessary and best to make rich and embellish the matters, images, and stories that shall be delivered and appointed by the said executors by patterns in paper, and afterwards to be newly traced and pictured by another painter in rich colour, at the charges of the said glasier: all which proportions the saide John Prudde must make perfectly to fine glase eneylin it, and finely and strongly set it in lead and souder, as well as any glasse as in England. Of white glasse, green glasse, black glasse, he shall put in as little as shall be needful for the showing and setting forth of the matters, images, and stories. And the said glasier shall take charge of the same glasse wrought and to be brought to Warwick and set up there in the windows of the said chappell; the executors paying to the said glasier for every foot of glasse iis. and so for the whole *xcii. is. xd.*"

Mr. Winston observes that, at the present value of money, this price would equal £1. 4s. a foot.

THE ILAM ANASTATIC DRAWING SOCIETY'S VOLUME FOR 1865.

THE Ilam Anastatic Drawing Society's Volume for 1865 has appeared in due course, and in some respects is an improvement upon its predecessors. There are still some drawings admitted which are quite below par; but, on the other hand, there are many sketches which are novel and interesting in a high degree. Of the former class we may mention the drawings of the Headcorn Oak, the Holly Forest of the Stiperstones, the Beaulieu pulpit (a very hackneyed example,) and the meagre sketch of the ruins of the chapter-house of Langley Abbey in Norfolk. Among the more valuable drawings are those of Rodmell church, Sussex, by Mr. Parsons; Whatley church, Somersetshire, by Miss Allen; the lately restored Romanesque chapel of Southam, near Cheltenham, by Mr. Tyrer; Coddington church, Herefordshire, by Mr. J. S. Walker; Lavenham church, Suffolk, by Mr. Francis; and some of the foreign sketches, to which we shall recur. But what, we may ask, is the 'well-contrived Baptistry' of Rodmell church, mentioned in the letter-press? Is it the lean-to roofed addition to the south side of the tower, which is shown in the sketch? If so, we demur to the epithet. It looks in the picture much more like a coal-shed: and, ritually, it is at the furthest possible distance from the door—since the porch occupies the middle of the south side of the nave, and the tower is without a western entrance. One peculiar value of such a series as this is that many details may be preserved which would otherwise have been forgotten. For instance, a sketch of Leckhampton church, near Cheltenham, records the appearance of the building before the recent entire rebuilding of the nave. It is curious that the accompanying letterpress does not notice the most remarkable feature of this church, viz., the second chamber above the vaulted roof of the chancel. This chancel and the central tower are, we are glad to say, spared in the present reconstruction of the church. We remark that the very curious Romanesque church of Coddington is also said to be under process of complete alteration. We wonder whether such reckless "elongation" and demolition as is here described is necessary. The Rev. J. L. Petit contributes one of his most characteristic sketches of the ruined Franciscan friary at Quin, in county Clare, Ireland; and a less intelligible drawing of Athassel Abbey, in Tipperary. Captain Whitty's sketches of Kilcooly Abbey are more picturesque than archæologically or architecturally faithful. An appendix of foreign sketches is a very valuable new feature in this society's volume. For instance, the Rev. Thomas Bacon contributes a view of the well-known wooden church at Borgund, Norway, which is interesting as showing the neighbouring scenery. The mere construction of the building has often been drawn before. We subjoin the letterpress description of this remarkable building:—

"This curious church stands in a wild and solitary position, eastward of the mountain pass which leads from Lacodalioven to the Fille Fjeld, and about

half a mile from the village of Hucum. It is built entirely of pitch pine, and exhibits few signs of decay, although it is confidently affirmed by Norsk and German antiquaries that it was built in the eleventh century. The ground-plan consists of a nave and apse, surrounded by a narrow cloister. The nave is about forty feet in length by thirty in width. The apse has a radius of eight feet, and the cloister is barely six feet wide. The style of its architecture has been variously described by travellers, as 'German Romanesque,' 'Norman Saracenic,' and 'Juggernautesque;' the latter term being at least highly characteristic. The pillars which support the centre of the fabric and carry the pinnacle, are enormous single trunks of pine, roughly hewn into shape, but the bases of them, to the height of one's shoulder, have become highly polished by contact with the hands and clothes of successive generations of worshippers. The whole of the interior is villainously bedaubed with staring vermilion, blue, and yellow. The jambs and circular arches of the doorways are grotesquely carved with quaint designs of foliage and flowers, with here and there the head of some odd creature peering forth. The west doorway is particularly elegant and elaborate, and the door itself retains, in its rude and massive planks, the original lock and hinges, of fine Swedish iron most curiously wrought. The reredos, evidently coeval with the building, is quaint in the extreme. Most of its many niches have been despoiled, or the images mutilated; but Moses and Aaron, rudely carved and gaudily painted, retain their places. A pair of unshapely antique brass candlesticks are chained to the altar, and a broken hour-glass in an iron revolving frame is fixed to the pulpit."

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the ordinary meeting of the Royal Institute of British Architects, on Monday, Dec. 4, 1865, A. J. B. Beresford Hope, Esq., M.P., President, in the chair, a paper was read by Mr. James K. Colling, Fellow, on Art Foliage.

Mr. Colling commenced by stating that in England perhaps no architectural foliage has ever excelled that of the Early English period for purity, boldness of treatment, and effects of light and shade. It is, however, too conventional for the purposes of modern art. It is engrafted with and forms a portion of the architecture of the thirteenth century, and can therefore be used in this the nineteenth century merely as a revival, without becoming a part of the architecture of the present age. There is great need, Mr. Colling remarked, to guard against this conventionality, which at length descends to mere mannerism, to the exclusion of natural forms and features, as was so evident in the ornament of the Perpendicular period. The treatment of foliage for the purposes of architectural ornament, Mr. Colling said, must, more or less, be always geometrical and symmetrical, in accordance with its situation and purpose; 1st, as to arrangement of branches, constituting the leading ornamental lines; 2nd, as to forms of leaves and flowers; 3rd, as to conditions of light and shade: 4th, the position it is intended to occupy, whether near the eye, or at a distance from it; and lastly, the material of which the ornament is to be executed.

Animal form, interwoven with forms taken from the vegetable king-

dom, Mr. Colling observed, has almost always entered to a great extent into every kind of decoration, evidenced, among other instances, in the conventional rendering of the lion in the various types assumed in the Assyrian, Greek, Roman, Romanesque, and Mediæval periods, down to the sixteenth century, each age possessing the peculiar characteristics of its own system of art. One mode of rendering animal and vegetable form consisted in representing them merely by the aid of two colours in painting and inlay, or two surfaces in sculpture, leaving the object to be shown in its simple block form, and trusting entirely to its outline for expression; such having been the case in Egyptian and Assyrian ornament, Roman mosaic pavements, the "wall veil" inlays of Italian art, tapestry and woven tissues, and our own mediæval tiles, brasses, wall-paintings, heraldry, and manuscripts.

No people, Mr. Colling said, have more beautifully idealised the vegetable world than the Egyptians, as in their treatment of the lotus leaf. In Assyrian ornament is to be observed a development of the Greek form of ornament, connected by the scollop or semicircle, shown on an ivory in the British Museum, which represents a fully-expanded flower alternating with a circular bud or pomegranate. The highest form of foliated sculpture, however, is that which expresses some thought or idea beyond the mere combination of leaf form, adopting some mode of symbolical expression. Mediæval artists expressed belief in the Trinity by triple foliage and other triune arrangements of form; and of their faith in Christianity by the constant development of various forms of the cross.

The foliage of the Anglo-Norman period, Mr. Colling said, is remarkable for its great vigour and expression, and contains the most clever developments of elegant lines combined with great simplicity of light and shade; and in the doorways in particular the sculpture evinces the highest and most artistic treatment.

Mr. Colling proceeded to observe that very little undulation of surface is necessary for the sculptured representation of leaves, where the ground should be deeply recessed for shadow, thereby giving greater brilliancy to their radiating or other forms, which would be otherwise impaired by a superabundance of light and shade. He then spoke at some length on the necessity of constantly studying nature, rather than the merely inanimate form. Nature, he said, should be watched and examined at different seasons of the year, and viewed from different positions; and every part of a plant that strikes the eye by its elegance of form should be carefully examined and drawn, to form a store for future use in designing ornamental art. Mr. Colling referred to numerous examples of plants, leaves, and flowers deserving of careful observation, and pointed out the chief points of difference between Greek and Roman foliage, and its various phases through the Byzantine period.

In conclusion Mr. Colling again remarked that all carved ornamentation placed on a surface, whether leafage, flowers, or fruit, should be carved out of, or within, the surface itself; that is, the ground from which the ornament springs should be recessed or sunk, the subject being, as it were, contained in a panel, thereby giving truthfulness to

the work, and avoiding that stuck-on appearance so commonly practised in modern architecture, where the ornamentation, being placed outside, hangs frequently in festoons over the surface to be decorated, instead of being formed within it, and becoming a portion of the work itself. Architecture thereby becomes a mere peg upon which to hang the fancies of the decorative artist, whose object is to cover up the architecture wherever he can extend his ornamentation—a system which must sink architecture to the lowest depths of degradation; for ornamentation thus appears to be endeavouring to usurp its place—a vicious principle, which cannot be too strongly condemned.

A discussion followed the reading of this paper, in which Mr. M. Digby Wyatt, Mr. White, Mr. Edwin Nash, Mr. Burges, Mr. Morris, Professor Kerr, and the President took part; and after a cordial vote of thanks to Mr. Colling, and a few words in reply from him, the meeting adjourned till Monday, Dec. 18, when a paper would be read by T. Gambier Parry, Esq., honorary member, on *Painting in connection with Architecture*.

At the ordinary general meeting, held on Monday, Jan. 22, 1866, A. J. B. Beresford Hope, Esq., M.P., President, in the chair: after the usual preliminary business of the evening, the President presented to Professor Thomas L. Donaldson, past President, Emeritus Professor of Architecture at University College, London, a gold medal bearing his portrait, struck at the instance of his professional brethren, to commemorate his earnest and zealous services in promoting the study of architecture. In an eloquent address, the learned President referred to the distinguished services which Professor Donaldson had rendered to the cause of architecture in this country during his lengthened career, and stated that it was mainly through his personal exertions that this Institute first took complete form and action in the year 1835, under the presidency of the late Earl de Grey, with Mr. Donaldson as the honorary secretary, and who at the request of the council read a very able and comprehensive paper pointing out the various ways in which the members of the profession might make themselves useful to the cause of architecture. Fifteen years subsequently, the President added, Mr. Donaldson was presented by the same distinguished nobleman with the royal gold medal of the Institute. Coming down to the period when Mr. Donaldson was appointed professor of architecture in University College, London, the President spoke of the distinguished manner in which the duties of that important position had been discharged by that gentleman, he having during his period of office educated four hundred students in architecture, and in conclusion he expressed a hope that although Professor Donaldson had at his advanced period of life felt it due to himself to resign that appointment, it was not to be regarded as an intimation on his part of his intention to retire entirely from that sphere of usefulness, study and research, which had characterized him from earliest life until the present day.

The President, amid the loud plaudits of the meeting, then handed

the medal to Professor Donaldson, who, labouring under feelings of strong emotion, expressed his high sense of the distinguished compliment that had on this occasion been paid to him by his professional brethren, whose friendship and esteem he so highly appreciated,—an honour for which he said he felt that the humble services he had rendered to architecture were wholly inadequate. The learned Professor then gave an interesting sketch of his career from early life,—pointing out the difficulties which in his younger days existed in the pursuit of studies cognate to architecture and even architecture itself. He adverted with feelings of pleasure to the humble part which it had been his privilege to take in the formation of the Institute, which he had always felt would be a great means of promoting their art, and he rejoiced in having been permitted to witness its present high standing and efficiency. Mr. Donaldson then resumed his seat amidst long-continued applause.

Mr. John W. Papworth, Fellow, then read a very interesting paper respecting the roofs of the hypæthral temples at Bassæ and Ægina, after which a short discussion took place, in which Professor Donaldson, Mr. Nelson, V.P., and Mr. Papworth, Fellow, took part, and the meeting then adjourned till Monday, the 29th January, when it was announced that papers on the Dutch Church, Austin Friars (from notes made by the late Mr. W. Lightly, Fellow,) and notes on the Churches of Auvergne, in France, would be read by Mr. E. P'Anson, Fellow.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the society for the Michaelmas term, 1865, was held in the Society's rooms, on Friday, October 27. The Ven. Arch-deacon Emery in the chair.

The Rev. J. W. Beamont read a paper on the Monasteries of Mount Athos, where he had been travelling during the Long Vacation. He described particularly several of the more interesting features about them, and his lecture was illustrated by some drawings by Mr. Wood, the Master of the School of Art, who had accompanied Mr. Beamont in his travels. A general discussion ensued on the close of the lecture, and after a vote of thanks the meeting separated.

The second meeting was held in the Society's rooms, on Thursday, November 9, 1865: Rev. G. Williams, King's College, in the chair.

The following report for the past year was read:

"It gives your committee much pleasure to state that the year which has just closed has been one of considerable prosperity to the society. Not only has the number of members increased, but the society has now its own rooms and better accommodation for its Museum and Library.

"The meetings of the society have also been very successful. The

soirée in the Town-hall, in which Mr. Seddon described so well the works in progress at S. Nicholas', Great Yarmouth, gave great satisfaction. Mr. Mackenzie Walcott's paper on 'The Precinct of a Gothic Minster,' which has since been delivered at the South Kensington Museum; Mr. Williams' papers on the 'Dome of the Rock,' and on 'Ancient Syrian Towns,' both illustrated by the drawings of the Count de Vogüé and Mons. Duthoit; Mr. Russell's paper on 'Mosaics,' illustrated by specimens from the studio of Dr. Salviati; and those by Dr. Henderson, Mr. Cooper, Mr. Beamont, and others, were all full of interest.

"The excursion which the society made to Bury S. Edmund's must not be omitted from this review of the work done during the year.

"Among the works which have been carried on in the town, there has been nothing of greater interest than the restoration of the Saxon arch at S. Benet's church. This remarkable arch, which has been covered up for so many years, may now be seen in a condition as nearly as possible identical with its original state.

"At Great S. Mary's, the reredos is at length completed, and we hope soon to be able to add that the side walls (in which the sedilia and piscina, with the canopied tomb opposite, have been discovered,) have been completely restored. The subjects in the reredos are 'The Crucifixion,' in the centre, with 'Samuel in the School of the Prophets' on the north side, and 'S. Paul on Mars' Hill' on the south. This has been presented by the Rev. Dr. Lightfoot. The figures have been executed by Mr. Armstead, and the carved work by Mr. Farmer, from a design of Mr. Scott's. It is a work of great merit, worthy of the position in which it has been erected.

"The new wing of the University Library is now covered in, and promises to be an useful addition to that building. Your committee are rejoiced to find the measures having for their object the immediate completion of the west front as far as the gateway have been already taken by the University.

"The hall and the Master's lodge, at S. John's college, are now completed. Your committee are of opinion that the elongation of the hall has not injured its architectural proportions, and must be considered as very satisfactory. The works of the chapel are still in progress, and the execution of the carving is worthy of high commendation.

"The Union Society has commenced building on the site near S. Sepulchre's church, under the able superintendence of Mr. Waterhouse, and the work promises to be successful.

"Mr. Rowe's new church in Gas Lane, Barnwell, is now almost covered in.

"Addenbrook's Hospital is at length approaching completion. The façade to Trumpington Street forms a striking contrast to the former one. The want of a chapel, however, in the new building has excited much comment, and it may justly create surprise that in a University town such an omission should have been allowed.

"In the county and diocese the first thing that claims our notice is the completion of the nave roof at Ely cathedral. This great and

noble work was designed and commenced by the late H. Styleman Le Strange, Esq., who devoted his artistic talents to its accomplishment. At the time of his death it was but half finished. His friend, T. Gambier Parry, Esq., however, undertook its completion, and the result is a success worthy of the spirit in which the work was conceived.

“The statement which the Dean published at the time of its completion shows how much still remains to be done to this magnificent cathedral. Among the more pressing requirements are the repaving of the nave and the introduction of some colour on the walls. It is fortunate that a guide has been found for the latter, in the original painting, which has been brought to light by removing the white-wash, and we have full confidence that whatever is done will be carefully studied.

“The framework and exterior of the lantern have also been completed since our last report. The colouring of the interior is a difficult problem, the solution of which must soon be attempted.

“Much has been done and is still in progress in church work generally throughout the diocese. The Bishop, at the commencement of this Term, consecrated a church at Pidley, near S. Ive's, which has been rebuilt by the liberality of the Rector, the Very Rev. the Dean of Lincoln, the Regius Professor of Divinity, Colonel Amcotts, and others. The new noticeable feature about this is the simple spire covered with ordinary red tiles. Mr. W. Fawcett is the architect.

“At Friday Bridge, near Wisbeeh, a neat little church has been built, or, rather, so far built as the funds would allow, for the tower and a great portion of the furniture are still wanting. The architect is Mr. J. H. Owen, M.A., of Dublin, who has generously given his services.

“At Knapwell, the Bishop consecrated, on the 1st of May last, a small church, which has been rebuilt from designs by Mr. Fawcett. The tower alone of the whole structure had been left standing, for the nave was little better than a brick barn, built about the middle of last century. The present church is very small, and the east end terminates in a semicircular apse.

“A church at Wendy is in progress, from the designs of Mr. R. R. Rowe.

“The restoration of Horningsea church, under the superintendence of Mr. Jeckell, of Norwich, is almost completed.

“At Chesterton also extensive repairs have been carried on.

“Your committee have had under consideration the possibility of undertaking the restoration of Stourbridge chapel. They have issued a circular, showing the necessity for it, and asking for subscriptions to justify them in applying for the requisite permission; and they appeal to all interested in the preservation of ancient ecclesiastical monuments to aid them in accomplishing so desirable an object.”

Mr. Fawcett then described the cathedral and the curious chapel of S. Michel, at Le-Puy, and illustrated his description by several sketches he had made on the spot.

The third meeting was held in the Society's rooms on Wednesday, November 22; Rev. H. Russell, S. John's college, in the chair.

Mr. G. G. Scott, Jun., then read a paper on some Churches in Northern Germany which he had visited lately. This paper was illustrated by a large number of interesting sketches, which he described minutely.

After some discussion about some of the curious details he explained, a vote of thanks was given to him and the meeting adjourned.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a meeting held at the Society's room, in Gold Street, on Monday, December 11th, 1865; present, Sir Henry Dryden, Bart., in the chair, Revs. the Lord Alwyne Compton, W. Butlin, M. W. Gregory, G. Howard Vyse, C. F. Watkins, R. P. Lightfoot, N. F. Lightfoot, E. Thornton, Esq., T. Scriven, Esq., &c. :

The minutes of the last meeting were read and signed.

The annual report of the society's proceedings was read by the Rev. N. F. Lightfoot, one of the secretaries, and adopted. The following is the report :

"The annual general meeting of the Society having this year been held at Brackley, the committee have to present the yearly report of their proceedings at an ordinary bi-monthly meeting.

"Though your committee has never met without matters of moment being submitted to their judgment, the present year has not been marked by the commencement of many great works of church building or restoration within this archdeaconry. The town of Northampton has still much architectural work doing, and to be done. It is with no niggard hand that its inhabitants have contributed to repair and beautify the church of All Saints, and it is understood that the works are being carried out in a very substantial manner. A suggestion was made to the committee by one who thought very highly of the capabilities of the church, whereby it was thought that, by a moderate outlay, and by a judicious use of colour, a very fine interior effect might be produced, but as the plans were not officially, or, indeed, in any way submitted to them, the committee declined to intrude their opinion; for the society would wish it to be understood that it has no desire to interfere in restorations, except at the request of those who have the management of the several works, otherwise their visits might justly be thought inquisitorial, as seemed to be the impression of the churchwardens in one case, until it was explained that the visit of the committee was made at the request of the rector of the church and of the archdeacon, upon which they were received with every courtesy. The capabilities of All Saints' for accommodating a vast number of worshippers are undoubted, and with the excellent examples of restoration which we have in S. Peter's, and in S. Sepulchre's, and under the superintendence of an architect, who is an active member

of our society, we may fairly anticipate as judicious a completion of the work, as the somewhat peculiar circumstances of the church will allow. Nothing has yet been done towards the restoration of the round nave of S. Sepulchre's. The pews have been all cleared out, and Mr. Scott has carefully surveyed the fabric. An estimate has also been given of the probable cost of the work, but beyond this nothing has been done, and the whole matter has been at rest for many months. A few hundred pounds especially devoted to this work are in the banker's hands; and the committee hope that, in case of an appeal being made to the public at large to complete the work which has been already so nobly supported, there may be no deficiency in the funds required to preserve this rare monument of a period of no common historical interest. The design for the memorial font which is to occupy the centre of the circular nave has been approved, subject to a small reduction being made in the estimated expense. The committee believe it to be generally known that the work has been placed in the hands of Mr. Scott. The difficult and delicate task of restoring the very ancient church of Brixworth is approaching completion. It was understood that every effort would be made to retain all the most ancient features of interest, and great care taken so to distinguish the truly old from the restored portions, that there might be no confusion hereafter. The committee, not having visited the church since the commencement of the works, are unable to report accurately their present state.

"Plans by Mr. Browning for the enlargement and re-arrangement of Rockingham church were some time since considered. Almost all traces of the original church have been long lost, and its plan as existing before the present change was more peculiar than satisfactory. The chancel was rather at the south-eastern angle, and was approached by a small archway on the south side of the nave, and the nave and aisle were spanned by a single flat roof. Owing to the number and size of the monuments in the chancel, there can be no south chancel windows, and a correct ritual arrangement is not possible, but a great improvement is being effected by carrying out the nave wall further to the south, thus making nave and chancel range together, and by adding an arcade of three arches between the nave and north aisle. A gallery is removed, and increased accommodation provided, by increasing the area of the church, the greater part being done, as your committee understand, by the liberality of the lord of the manor. The thorough restoration of the church of Woodford by Thrapston, one of much peculiarity in its ground-plan, has been entrusted to the hands of Mr. Slater. The church consists of a western tower, of the Early English period, with Decorated work above, a nave, with a Norman arcade on the north side,—the nave being divided by a large arch into two distinct portions of different widths. The eastern portion might have formed the original chancel, and might have been added to the nave when the present Early English chancel was built. There is a very beautiful Early porch, with a chamber on its eastern side, which had originally a groined roof, but it is very difficult to trace out the exact original plan of this portion of the church, or to form a very satisfactory conclusion as to the use to which it was ap-

plied. A detailed description of it is given in the 'History of the Churches of Northamptonshire,' though it would be found well worthy of further investigation. The roofs and portions of the walls being in a very imperfect state, plans for their restoration have been prepared, and submitted to the committee, and the works, which will probably involve an outlay of £2,000, have been already commenced.

"Sub-committees have been at different times appointed, at the request of those interested in the restorations, to visit the several churches of Warmington, Rockingham, Dallington, S. Giles, Pitsford, and Duston. The first is well known to all lovers of ecclesiastical architecture, as one of the finest examples of an Early English parish church. Fortunately the fabric is for the most part,—with the exception of the porches,—so little dilapidated that there will be no risk of damaging so beautiful a church, if only its repairs be put into careful, loving hands. Even the peculiar wooden-groined roof seems to be constructionally sound, though the roof which is above the groining needs almost entire renovation. Of the other churches visited Pitsford alone requires lengthened notice here. The tower is remarkable, of Early English date, having circular banded shafts running up the angles of the buttresses, and a very peculiar disposition of belfry lights, both on the north and south sides of the tower. There is on each of these sides a two-light window in the ordinary position, and immediately east of these is a single cinque-foiled light, the object of which it is no easy matter to explain. The south doorway of the church is Norman, having some bold rude sculpture in the tympanum, and the iron-work of the door is remarkable as an early example of scroll-work. The church itself has been much injured by various ill-judged alterations. The arches, for instance, have been removed, and a flat ceiling placed over the whole area. The committee thought that the best plan for enlarging the church would be to build a new chancel, and so to give additional length to the whole fabric. The works at Duston, a church peculiar among other respects from its western Early English triplet, were nearly completed when your committee visited it, and seem to be satisfactorily done. They would strongly recommend the retention of the chancel roof in its present form. Dallington is being repaired bit by bit, as funds are available for the purpose, and the committee recommended that the present form of south window be retained, as original, though not of the most pleasing type. At S. Giles's there are difficulties arising from the heavy central tower interfering so much with the voice, and it was thought that a screen about ten or twelve feet high under the north and south arches eastward of the tower would tend much to assist the voice, and that the organ might be advantageously removed to a position beneath the archway at the entrance of the south chape, the choir-seats being moved further eastward than at present, and the altar-rails brought somewhat more to the west. The opinion of your committee has been asked and given in several matters of less extent, for no detail is too insignificant to be carefully weighed and judiciously effected. To pass from the useful to the agreeable, brief notice may here be taken of the general meeting of the society, at Brackley, on the 12th and 13th of July last. It was but thinly attended, but under the presi-

dency of Lord Alwyne Compton, and with the guidance of Sir Henry Dryden, who had kindly prepared elaborate notices of the several churches and other objects of interest which were visited in the neighbourhood, there was abundant matter for instruction and amusement. A detailed account of the meetings and of the excursion, appeared at the time in the county papers, and your committee need do no more now than recount the papers of Mr. Poole, on 'Drapery,' and of Mr. Sharp, on 'Antique Counterfeits and Counterfeit Antiques,' and enumerate the churches of Steane, Farthingoe, Middleton Cheney, Warkworth, Kingsutton, Newbottle and Hinton, as those visited. At Middleton Cheney the members of our society present were favoured with a paper on the 'History and on the Restoration of the Church,' by the rector, Mr. Buckley. A remark may be added on the several monuments of interest brought to the notice of the visitors by Sir H. Dryden, who mentioned the fact that of, perhaps, a little more than a dozen known monuments in England of a particular type, and which were only in use for a very limited number of years, three presented themselves within the limits of that day's excursion. They would gladly receive any suggestion for an excursion in the coming year to some locality comparatively little known.

"From the list of your late committee has disappeared by death the name of Mr. Hopkinson, who, though unable from distance to attend our ordinary meetings, always took a great interest in the society's work, and was himself a most judicious restorer, a zealous churchman, as well as a learned archæologist, endowed with a memory that seemed to retain all that it had ever received, and with powers of conversation that brought all his learning aptly to bear on the subject that might be under discussion. He left a deep impression on those who at any time were brought into his society. He was an ardent admirer of Nicolas Ferrar, and he most carefully restored at his sole expense the church at Little Gidding, which Ferrar had built, where, too, he now lies at the feet of that English saint.

"The following new members have been elected:—Rev. C. Cookson, Dallington; Rev. T. Russell, Brackley; C. Faulkner, Esq., F.S.A., Deddington; Matthew Bigge, Esq., Chapel Brampton; Mr. R. T. Russell, Manor House, Brackley; Mr. R. K. Page, Northampton; and Mr. W. Drake, Uppingham.

"A handsome model of the font of Sibbertoft, restored as a memorial to Mr. James, has been presented to the society by the Hon. Mrs. Watson, of Rockingham Castle, and serves here as a memorial of the labours which he so cheerfully and ably undertook in furthering the society's objects.

"Your committee have received presents of copies of the transactions of several other kindred societies, as well as some other books. They have not been enabled, through want of funds, to make many purchases of books during the present year, Street's 'Gothic Architecture in Spain,' a book of the greatest interest, having been their most expensive purchase for many months. They may point, however, to a very valuable collection of books belonging to their library, which, with very few exceptions, may be circulated among the several members of the society.

"From the expenses arising from the printing and engraving of the last two volumes of 'Reports and Papers,' the society's finances are at present very low, and the committee would be glad to receive any arrears of subscriptions which may be now due.

"Your committee cannot but think that their labours, whether of assisting churches under, or previous to, repair, or of examining and criticising the plans which are submitted to them in this room, are for the most part appreciated; certainly, their criticisms are commonly received with the greatest courtesy. They believe that they have worked successfully in improving the taste and in circulating better principles in church building, and in church arrangement; they believe, also, that a higher principle is involved in these things than a mere capricious preference of one form or one arrangement above another. It may not, indeed, be always possible to carry out a new work or a restoration in the best *conceivable* manner, but it is always right to weigh well, and to discover as far as may be, the best *practicable* manner, and the more thoroughly any plan is ventilated the more reasonable does it seem that such a satisfactory result will be brought about."

BRIXWORTH CHURCH.

The Rev. C. F. Watkins read the following report of the works completed and in progress at Brixworth:

"My dear colleagues,—In presenting you with a statement of my proceedings and discoveries in the course of restoring this venerable church, as preliminary to its being brought before the public, I feel that I am only paying due respect to those who have been appointed the Executive Council of the Architectural Society of this county. You were duly informed by plans and prospectuses, that the work was to be done in sections, as funds might be found, and the work to cease within the limits of those funds. The first section was that of the west end, forming two of the three squares, of the nave, 60 ft. by 30 ft., and 50 ft. high. In this section all the Saxon arcade and clerestory windows are re-opened, and repaired in the most substantial manner, every brick and stone of the original work carefully preserved *in loco*, and the requisite repairs done with Boughton stone, which distinguishes the new work from the old, and yet will not unfavourably harmonize with the latter. In scraping the stucco and mortar off the walls, we found a large square block of free-stone built into the west pier of the western arch, of the south side of the church, by the early Saxons, having a Roman eagle, of the Assyrian type, fairly sculptured on the exposed side, but very slightly injured, and in good relief. On the upper part of the stone are three mortises, showing that some ensign or other was fixed in above the eagles. On excavating the floor of the square tower, I discovered the bases of two circular columns, on each side of the original west entrance, with a wall running from one of them towards the nave; forming the propyleum to an early Roman temple, or Christian church of the first four centuries; charred wood and burnt stone showed this part to have been burnt with fire. These bases had been hacked on the outer side of each, to

receive respectively the corpse of a full grown person, who from being cramped up would appear to have suffered a violent death; one of them was encased in mortar, and, till exposed to the atmosphere, the teeth and bones had an appearance of great comparative freshness. Mr. Roberts, in his pamphlet on Brixworth Church, declares that the present square tower was a later appendage to the western wall of the nave, because, as he argued, the walls were straight-jointed, but this mistake of his arises from two causes; one, an inspection of only a small part of the walls that were then scaled; the other, from perhaps not knowing the Saxon method of building in this particular. There are, indeed, intervals of straight-jointing in the square tower, but the Saxon method was not always to bond continuously, but at intervals; and on scaling the whole of the lower part of the tower we find this intermediate bonding carried throughout. Besides which, the courses of the stones, foreign to the district, clearly show that the square tower and the nave were built together. Another error arising from imperfect, and perhaps hitherto impossible investigation, is put forward in his pamphlet, which is, that the herring-bone work is confined to the west end of the church; whereas, on scaling the south wall of the eastern part of the nave, or what was the chancel proper, I find the same herring-bone work in that part. It is also developed on the inside of the crypt wall. Mr. Roberts also argued for the existence of galleries within the nave, but besides the improbability of a provincial basilica or village church having galleries and outward aisles, we have carefully probed and examined the whole area of the nave, and not the slightest traces remain to show the existence of any such galleries. Mr. Roberts is a man of genius, of professional and archaeological eminence, and of the greatest industry in exploring the records of the past, but this last supposition of his is an inappropriate application of a general custom to a particular case. A further suggestion of his, that the eastern apse itself was encircled by an ambulatory as well as the crypt, may or may not be true, as no proof can be offered on either side of the question. From the examinations that we have been enabled to make in the course of our work, it is clearly ascertained that the square tower, the whole of the nave, with the destroyed aisles, and their terminals, and the eastern apse, were all built at the same time. Exception has been taken to what are called the buttresses of the apse, as indicating a Norman origin, but it may be clearly shown that what really were but slender pilasters were used by the early Saxons; the projecting parts below, which constitute the buttresses, are simply an addition of my own, as a substitute for the vaulted roof of the ambulatory, by which the slender shafts and walls of the apse were sustained, it being useless to rebuild the ambulatory itself. We have rebuilt this eastern apse on the wall of the crypt, which has been left entire, and having also two sides of the original polygon remaining, we have carefully preserved it, and carried out the building in accordance with them, so that we are certain of having restored this part of the building, both in mode and measure, to its original state. We expect to have it covered in in eight or ten days. We have, furthermore, new roofed and covered in the eastern third of the nave, and are about to proceed with the re-seating and interior of

that part, and the flooring and temporary re-seating of the (Early English) south aisle.

"I had not included the new roof and alterations, with the exception of the re-seating, of the eastern part of the nave or chancel proper, because I could not see a reliable prospect of sufficient funds, but the parishioners, in vestry assembled, decreed it to be done, and we shall raise sufficient funds from some church land for this purpose. It has, therefore, been left out of the estimates as a distinct matter. Independent of this, my assets will amount to about £1700, including promises to be relied upon, which, with £300 from the church land, will restore, as far as possible, the original Saxon building to its pristine state, and this will prove one of the noblest specimens of simple grandeur in this fine county, where so many excellent specimens of all other periods of architecture abound. The restoration of the Early English aisle is at present abandoned for want of funds. In this eastern part of the nave or chancel proper I have discovered an Early Saxon clerestory arch in the south wall, the lower part of which has been removed for the insertion of the pointed arch below; also, the rim of part of a Norman arch, beneath the clerestory arch of the east end of the nave on the south side, and within this Norman rim a pointed arch, with a glory painted in fresco, which no doubt surmounted an image of the Virgin. All will be carefully developed and preserved.

"These restorations will consume all our promised—I fear hoped for—funds, the appeal of your Committee to the county for the sum of £300 or £400 further required for the entire restoration of this venerable church having entirely failed; and my own health, which has suffered much in the course of this work, has brought an interdict from my medical advisers against the expenditure of any further amount of energy upon this or any other work. I feel gratefully indebted to the landlords, parishioners in general, to the Incorporated and District Church Building Societies, and the whole circle of my neighbours and friends around to a radius of six or seven miles in every direction, for the kind and generous support which they have afforded me in this undertaking, as well as to relatives and dear old personal friends in many and distant parts. My first object—to restore the house of God to a state somewhat worthy of His majesty and goodness, and to secure ample accommodation for all His worshippers in this place, where order, harmony and goodwill have long prevailed—is so far accomplished. It would be affectation to deny that the discoveries and developments made by me during my long incumbency (which are something like a material offspring to men,) the frequent and continued developments in England and in foreign lands, and especially of late in the Holy Land, confirming all my early views and enunciations respecting this singular building, seem to justify me in the hope that my name will be identified with it through future time. And though this is not my native county, one of its fairest and most eligible parts has afforded me a pleasant residence for the last thirty-three years—a full generation in the history and chronology of man—in my earthly pilgrimage, surrounded by many dear and valuable friends, where all my children have either been born or bred (and in

many distant parts have reflected no small credit upon it,) and wherein I expect to take my earthly rest in her favoured soil; I should, therefore, be greatly wanting in proper feeling if I did not look with anticipated pleasure to bequeath to this county so singular and noble a monument of our remote ancestors in a suitable condition of development and preservation."

The following new members were elected:—The Rev. H. H. Minchin, Woodford-cum-Membris, Daventry; the Rev. C. Alderson, Holdenby.

The former officers of the society were re-elected, the Rev. C. Alderson being appointed a member of the committee, in the room of W. Hopkinson, Esq., deceased, and the names of the Rev. C. Cookson, of Dallington, and of T. Scriven, Esq., being added to the committee.

The treasurer's report to the 29th of September last, showing a balance of £31. 8s. in favour of the society, was read and received; but it was further reported that this balance had been more than struck off by the payment of the society's portion for printing the last volume of reports and papers, and the treasurer was requested to solicit payment of the arrears due to the society.

Sir H. Dryden called attention to the circumstance that imperfect plans were at times submitted to the committee and approved, to which subsequent additions were made, and that in this manner the society's sanction is wrongly assumed in cases where plans, or portions of plans, have not been seen by the committee.

It was thought desirable that some stamp or other mark of the society's approval should be affixed to such drawings as may be thought satisfactory by the committee.

A sketch of a seal or stamp for the book prizes of the Peterborough Training College was exhibited and approved.

A design for a new east window and reredos, at North Walsham church, in Norfolk, was submitted to the committee.

The amended plans by Mr. Slater, for the enlargement and repairs of Pitsford church were exhibited, and for the most part approved. It was thought that insufficient room was allowed for the passages, and some arrangement in the roof might be re-considered. Great care should be taken to preserve the Norman doorway entire, without much attempt at restoration. The suggestion of the sub-committee to build an entirely new chancel, without the addition of a south aisle, was considered by the promoters of the work, to be undesirable, as though in itself the better plan, it might not provide sufficient accommodation.

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE annual meeting of this Society was held on Thursday, October 19, 1865, in the council-room of the Natural History Society, Fore-gate Street. G. J. A. Walker, Esq., presided, and there were present—Messrs. E. Lees, J. S. Walker, W. J. Hopkins, Hyla Holden, W.

Rennick, and the Rev. R. Cattley. The chairman called upon the hon. sec., Mr. J. Severn Walker, to read the report. Before doing so Mr. Walker stated that the Rev. G. A. Munn, one of the hon. secretaries of the society, had written a letter of apology for non-attendance, and stated that although it gave him great pleasure to forward the interests of the society, yet he did not wish to retain any office when he was unable to fulfil the duties attached to it. If another hon. sec. could be found, he expressed his desire to resign the post. From the statement of the accounts of the society, it appears that the sum of £60 is owing for subscriptions, causing a balance against it of £31. It was suggested that the subscribers be informed of the fact. The report was then read by Mr. J. S. Walker.

It commenced by recording the deaths of the Rev. Dr. Williamson and the Rev. E. J. Newcomb, two of the oldest members of the society, and a feeling tribute of regret was expressed for both gentlemen. Dr. Williamson had sympathized with every effort they had made to improve the architecture and ritual arrangement of our churches, and his taste, zeal, and liberality had been fully evinced in the admirable restoration of the abbey church at Pershore, under the direction of Mr. G. G. Scott, and the erection of the beautiful little chapel at Broughton, from the designs of Mr. W. J. Hopkins. Mr. Newcomb had been long a member of the committee, and was a constant attendant at its meetings up to the time of his early and lamented decease. They had also to deplore the loss of two most esteemed honorary members, both writers on ecclesiastical architecture,—Mr. J. H. Markland, D.C.L., and the Rev. C. H. Hartshorne. To Mr. Markland, in particular, we were indebted for the wonderful improvement that had taken place in the character of monumental and other memorials of the departed. The adoption of the offertory as the best means of raising funds for religious and charitable purposes also received his warm advocacy.

The committee were sorry to announce the resignation of the treasurership of the society by the Rev. R. Cattley, in consequence of the pressure of other matters, and the members were deeply indebted to him for efficient services during a period of eight years. Mr. J. S. Walker has undertaken the duties till a permanent appointment could be made. An earnest appeal was made to the members to pay up their subscriptions, as in July last the arrears amounted to £90, and though circulars had been issued requesting immediate payment, the response had by no means been satisfactory, for £60 still remained due. From economical motives the society had given up their rooms at 51, Foregate Street, but unless members paid subscriptions for the future more promptly, the distribution of the annual volume of Reports and Papers must of necessity cease.

The proceedings and excursions of the society during the past year were next recapitulated in detail.

“Of the new churches and other buildings completed during the past year, the church of the Holy Trinity, at Worcester, first demands attention, not only on account of its architectural merits, but also as being, with one or two exceptions, and those of inferior artistic excel-

lence, the largest edifice devoted to sacred purposes that has been erected in this county during the last three centuries.

"It was designed by Mr. W. Jeffrey Hopkins, of Worcester, and, in its design and arrangement, is essentially a *town* church, the roofs of chancel, nave, and transepts being of equal height, the windows kept high up in the walls, and the interior presenting a large open area, capable of accommodating nearly 900 worshippers, including a numerous choir in the spacious chancel.

"The ground-plan comprises apsidal chancel, 43 feet by 24 feet; transepts, 76 feet by 30 feet, with eastern aisles; nave, 98 feet by 30 feet; and south aisle. The principal entrance is at the west end of the nave, through a doorway divided into two trefoil-headed openings by a central shaft, and enclosed within a deeply recessed and richly moulded arch, resting on detached shafts, the capitals of which and the tympanum beneath the outer arch are intended to be carved—the latter with a figure of our LORD, in a vesica-shaped panel.

"Above is a similar, but larger, recessed arch, enclosing a wheel window of very elegant tracery, having an intersecting triangle in the centre, from which the mullions radiate. The north side of the nave is lighted by two-light windows, with flowing tracery, two of them being copied from the beautiful windows of the old Guesten Hall. In the north transept are two windows of the same character, but divided horizontally by a plain transom, and connected together by a canopied niche, above which is a vesica-shaped opening, filled with elaborate tracery. The apse windows are of three lights, the south transept window of five, and those in the aisle of two lights, all having geometrical tracery in their heads. The inner arches of the south transept and sanctuary windows rest on circular shafts, with carved caps and moulded bases. Beneath the windows runs a moulded stringcourse, and an inlaid diapered band of different coloured stones. At the angles of the building, and between the windows, are well-designed buttresses, and the walls are constructed, within and without, of Ombersley stone, of varied but pleasing tints. The window tracery, being recessed considerably from the external face of the wall, adds much to the substantial appearance of the exterior of the building. At the intersection of the plain-tiled roofs rises a square open bell-turret, with a shingled pyramidal roof, supported at the angles by wrought-iron columns, connected together by ornamental foliations. There is an iron wheel-cross, elevated on much too long a stem, at the apex of the apse roof; and an ornamental fencing of the same material, on a dwarf stone wall in front of the church. The effect of the external metal-work is, in a great measure, lost for want of proper colouring, the whole being painted a dull chocolate. Two of the most important external features of the edifice have yet to be carried out, namely, a lofty tower and spire, near to the south-west angle, and a cloister to extend along the west end of the church, and connect the tower with the main building. These would effectually break the long line of roof on the south side, and obviate the bare and unfinished appearance which the west end now presents; and the cloister would have the further great practical advantage of protecting the entrance from the noise and dust arising from the con-

stant traffic on the adjacent road leading to the railway station, and also from the westerly winds, to which the church is much exposed. The interior of the building is much more effective than the exterior, and looks larger and more dignified than from its dimensions might be expected. This is probably owing to the uniform height of the four arms of the cross, the loftiness of the arches, the solidity and massiveness of its architectural features, and the height at which the light is admitted, the sills of the windows, except in the aisle, being about 14 ft. above the level of the nave floor. An ascent of three steps leads into the chancel, which is divided from the nave by a lofty and richly moulded arch. The chancel-roof is novel and effective, having arched principals with ornamentally pierced cusps, supported on corbels representing angels playing upon instruments of music. Immediately above the wall-plate is a range of carved tracery, and still higher a band of pierced work extends round the roof, which over the sanctuary is effectively polychromed. Beneath the eastern window of the apse is a sculpture in high relief by Bolton, of the Last Supper, which, from its size, is discernible from the extreme west end, a distance of 140 feet. The sanctuary is raised three steps above the chancel, and the altar stands upon a footpace on the chord of the apse, instead of against the east wall, which brings it more within the view of the congregation, but detracts somewhat from its dignity, when, as in this instance, the altar consists of a plain deal table, with ordinary hangings. On the south side are triple stone sedilia, the gift of the architect. They are slightly recessed in the wall, divided by polished marble shafts, and surmounted by trefoiled arches and diapered canopies, which terminate in crosses. On each side of the chancel are two rows of stalls, with subsellæ; a plain prayer-desk stands on the south side, and a pulpit projects into the nave at the opposite angle. The latter is a very novel design, being semicircular in plan, and having a stone base with alabaster sides, relieved by quatrefoil piercings and a moulded top. The book-desk is supported by a trefoil ogee arch, and connected with the dwarf sides by carved passion flowers and lilies. Within the arch is a group in full relief, of S. Peter preaching. The north transept aisle is devoted to the vestry and organ, and the southern one to the children. They each open into the chancel by a segmental-pointed arch, with double columns, and into the transept by two trefoiled arches, supported by a circular central shaft—which strikes the eye as being too slight for the superincumbent weight—and responds at the sides. The space at the intersection of the nave and transepts is covered by wooden vaulting, which is bounded to the north, south, and east by arches formed of curved wooden ribs, with star-shaped piercings through the boarded soffits, backed by dark oak. The most beautiful internal feature, and the one that renders this edifice more interesting to the architectural student than the generality of modern churches, is the magnificent roof of the ancient Guesten Hall of the cathedral priory, which now covers the nave, and which was restored and adapted to its present position at a cost of £460. The width of the nave being about five feet less than that of the old hall, necessitated the raising the pitch of the roof, whereby

greater strength and improved effect have been obtained. The stone corbels beneath the principals were carved gratuitously by Mr. Bolton, and represent heads of apostles and prophets. Ornamental bands of coloured stone, similar to those on the outside, extend round the interior, beneath the windows, and under the wall-plate, except in the chancel, where instead of the upper band, is this inscription:—‘Holy, holy, holy, LORD GOD Almighty, which was, and is, and is to come.’ The nave is divided from the aisle by lofty arches of dark and light tinted stone in alternate courses, supported by circular piers similarly constructed, and having stilted bases. The font is a very successful design, executed by Forsyth, of Worcester. The square bowl is supported on four shafts of polished marble, with alabaster caps, and a larger stone shaft in the centre. The angles are hollowed out to receive kneeling figures of angels, which rest on the outer shafts, and the sides bear carved representations of the Baptism of our Lord, the Resurrection, and the Passage through the Red Sea, the fourth side being enriched with an inlaid marble cross. The top of the bowl is of alabaster, ornamented round the sides with delicately-carved lilies of the valley. The seats and stalls are of deal, perfectly plain, but very convenient both for kneeling and sitting. The nave is paved with Godwin’s red and black tiles, richer ones being placed in the chancel and sanctuary. All the carving, except the font, was by Bolton, but much is unfinished. The lighting is effected by means of an elegant corona in the sanctuary, and handsome brass standards in other parts of the building. The reredos, corona, and the other decorations of the chancel were the gift of the Rev. T. L. Wheeler, rector of S. Martin’s; and the pulpit, font, altar-plate, cloth, rails and cushions, pulpit lights, carving to children’s aisle, lectern, and alms-boxes, were also special gifts.

“It is to be regretted that economical considerations induced the architect to make the principals of the chancel roof so thin; the stiling of the bases of the nave arcade several inches above the tops of the seats, has also an unpleasant effect. Still the church, in its present state, must be considered a great ornament to the city, and very creditable both to the architect and to all concerned in its erection. To fairly judge of the effect of the building when completed, we must picture to ourselves the tower, spire, and cloister erected, all the carving executed, the sloping sides of the apse occupied by sculpture, the blank spaces beneath the west, north, and transept windows covered with paintings, the roofs coloured, the arches in the transepts ornamented with incised work, the chancel provided with oak fittings, appropriate screens to chancel and vestry, and the windows filled with painted glass. The only good external view of the church has unfortunately been lately blocked up by the erection of an immense pile of building for the new Engine-works Company, which renders the completion of the design, by adding the tower and spire, more than ever desirable, in order that the sacred edifice may not be dwarfed and obscured by the neighbouring factories and workshops. One generous-minded person has offered to give £500 towards the £2000 which it is estimated the good work would cost, provided three others would contri-

bute the same sum. The Churchmen of Worcester will surely not allow their *one* new church to remain incomplete when it might so readily be made, next to the cathedral, the greatest ornament to the city; and especially when they are reminded that on the completion of the Presbyterian chapel, their Nonconformist fellow-citizens will have erected three new places of worship, at a cost of about £15,000, besides subscribing liberally towards the cathedral and clock-and-bell funds; and also to this church of Holy Trinity, upon which not much more than one-third the cost of the chapels has been expended, and of this comparatively small sum, the largest portion was contributed by societies, or by persons not residing within the city.

"A new church has been recently erected at Bradley, near Feckenham, until lately a chapelry to Fladbury, but now constituted a separate district. It was, therefore, determined to erect a new church in place of the dilapidated and mean old chapel. This has been done from designs by Mr. W. J. Hopkins, and the new structure will be consecrated in the course of a few weeks. The committee approve of the building, and we shall be better able to describe it on the opening day."

The Lord-Lieutenant, the President of the society, is next congratulated upon the erection of a fine tower and spire at the west end of Hagley church, from the designs of Mr. Street. It adds greatly to the appearance of the church, which previously was scarcely visible at any distance, and forms a satisfactory completion of the restoration of the building effected in 1858, as a testimonial of respect to Lord Lyttelton.

The proprietary College at Great Malvern is mentioned as the most important secular building of the Pointed style erected in this neighbourhood in modern times. It was designed by Mr. C. F. Hansom, of Clifton, and will accommodate 600 boys, the building being arranged round three sides of an elongated quadrangle, with the fourth side open to the east. The lofty wings contain the principal school-rooms, 97 ft. by 35 ft., and 57 ft. high, with class-rooms, lavatories, and other conveniences below, and are connected together by a low range of building in the centre of which rises an entrance and clock tower, 100 ft. in height, and containing the board-room, library, and museum. The whole building, with its lofty, gabled, and hipped roofs, towers, turrets, and general irregularity of outline, has an imposing appearance when seen from the railway, or other rather distant points of view; but, as is usually the case with structures erected from designs prepared for public competition, it by no means improves upon a closer inspection. The exterior is too much cut up by numerous thin buttresses, and the mullions and tracery of the windows are flush with the external face of the wall, which always gives a poor thin effect to a building. Some of the details of the windows are of a Middle-Pointed character, while other features, such as the pinnacles of the entrance tower, are late Third-Pointed. The interior has a somewhat starved effect, the common result of attempting to do more than the available funds will allow. For instance, the inner arches and jambs of the windows, which in the principal school-rooms, at all events, should have been constructed with stone, are plastered. The roof timbers are very slight, while many of the wooden doorcases are unnecessarily elaborate and expensive, with-

out possessing any compensating artistic advantages. Yet, on the whole, it may be said to be conveniently arranged, and practically well adapted for the important object the proprietors had in view. Near the main building is a house for the Head Master, and two boarding-houses for the boys.

A parochial school has been erected at Fladbury, under the superintendence of Mr. Preedy. It forms a pleasing group, and comprises a school-room 52 ft. by 19 ft., with bell-turret, porch, and residence for the master and mistress. The material is red brick, with bands of blue brick, stone-dressings to the windows, &c. School-rooms of a plain character have been built at Upton Snodsbury and Wyre Piddle.

The restoration of the cathedral, under the direction of Mr. Perkins, is next referred to, in the thorough renovation of the exterior of the north clerestory and aisle of the nave, by the renewal of the parapets and decayed mouldings, and the making good all the defective stonework, with the exception of the two westernmost bays, where the transitional Norman work has been as little interfered with as possible. The porch was found to be in such a dilapidated condition, as to necessitate the rebuilding of the entrance arch and the first wall. The old stones have been replaced in their former position, the whole structure thoroughly repaired, and the old levels restored. It is intended to fill the canopied niches with statues of our Lord and the Twelve Apostles. The south side of the nave is now in the workmen's hands, and will be entirely refaced with new and more durable stone. An elaborate system of scaffolding now surrounds the tower, preparatory to its complete restoration, the old parapet and pinnacles having been removed. Massive oak doors, covered with elaborate wrought iron-work, have been placed at the western entrance. It has been finally decided that no part of the organ shall be re-erected on the choir-screen, but the future position of the organ still remains unsettled. The committee think that on the whole the north side of the choir seems to offer the least objectionable position for any organ of moderate dimensions, and they think in such a place it would not be more obstructive than the organ at Hereford.

The renovation of Clent church is next described in detail, and the improvements in Fladbury church are mentioned.

The committee next record with pleasure the complete restoration of the fine church of S. Mary, at Kempsey.

Stoke Prior church has received further improvements, chiefly at the expense of Mr. Corbett, aided by a church-rate.

S. Peter's church, Malvern Wells, a wretched specimen of modern Gothic, has been re-arranged under the direction of Mr. Hopkins.

The chancel of Defford church has been rebuilt in a simple but efficient manner, and S. Helen's, Worcester, has received a new reredos, designed by Mr. Preedy.

Newland church has been enriched with a conventionally treated representation of the Last Judgment, over the chancel arch. It was executed by Mr. Preedy, and is a very successful example of modern wall-painting. The arch itself has been relieved with colour and gilding.

Arrow church, near Alcester, has received the addition of a new aisle from Mr. Preedy's design, extending nearly the whole length of the nave and chancel, and having the organ and vestry at its end.

The ancient marble leetern, discovered some years ago on the site of Evesham Abbey, and which, till lately, formed an ornament to some pleasure-grounds of a gentleman, having been presented to the vicar of Norton and Lenchwick, has by him been placed in the church of that parish, where, after lying disused for upwards of three centuries, it again serves for a sacred, if not its original, purpose.

Mr. Hopkins, it was stated, has been commissioned to make a design for Hallow church, and the committee congratulated the Rev. H. G. Pepys, one of their honorary secretaries, on the pleasing prospect of having an edifice to conduct the sacred services of the church in, more in accordance with his aspirations than the present wretched, mean, and dilapidated, though modern, erection.

It was observed, in conclusion, that many stained glass windows have been inserted, and other decorations effected in various churches throughout the diocese during the past year, but these were not of such importance as to demand more than a passing notice. Sufficient had been said to prove the rapid progress that is being made in restoring and rebuilding old, and erecting new churches, and in almost every instance in a satisfactory manner, and in accordance with the principle of arrangement and design it has ever been the society's desire to promote.

Mr. Hyla Holden moved that the report be adopted, the resolution being seconded by Mr. Walter Rennick. The Rev. R. Cattley moved "That the president, vice-president, hon. secretaries, and auditors be re-elected for the ensuing year, and that the following gentlemen be requested to act on the committee:—the Rural Deans of the diocese, the Revds. R. Cattley, T. L. Claughton, T. G. Curtler, Dr. Collis, H. Douglas, and Messrs. W. J. Hopkins, E. A. Perkins, W. Rennick, G. J. A. Walker, E. Lees, R. Woof, and R. W. Binns." Mr. E. Lees seconded the proposition, and said he hoped they would be able to retain the name of Mr. Munn as an hon. secretary of the society, for if that gentleman was not so useful as he wished, he was at least ornamental. Mr. R. Smith and Mr. Watson were then elected members of the society, and Mr. G. J. A. Walker was created vice-president by acclamation, which he feelingly acknowledged. The meeting terminated with the usual compliment to the chairman, proposed by Mr. J. S. Walker.

NEW CHURCHES.

Christchurch, Bootle, Lancashire, near Liverpool, by Mr. Slater and Mr. Carpenter, is a large and dignified building, built in red brick banded, and comprising west steeple, nave and aisles of five bays, a chancel,

with transeptal chapels hipped north and south, terminating in an apse of seven sides, two upon the straight line. The pillars are circular, with early foliated capitals. The arches, of two orders, unchamfered, with drips. The aisle windows are couplets, foliated in the head; while there is a continuous clerestory of ten lancets. The windows of the apse and of the one bay on either side are lancets, slightly foliated in the head, with nookshafts with foliated capitals. The chancel-roof is coved and boarded, while that of the nave is open, with collars and curved ribs. The tower rises well above the ridge, with a belfry story of two lancets, having an octagonal broach with pinnacles on the haunches, and three tiers of circular foliated piercings. The west window in the tower is of three lights, and the steeple is flanked with porches, and hipped north and south. The ritual arrangements are, chancel, seated stall-wise, on a single step, with low, stone screen; and sanctuary, on two levels of a single and two steps. The apse is arcaded all round, the sedilia being provided on the south. The pulpit stands against the north pier, and the font under the tower. The seats are all open. The chapels, which are each of them lighted by two two-light windows, serve to the north for vestry and organ, and to the south for children. The extreme length of the building is 127 ft., and width 57 ft.

S. Philip, Burwash Weald, Sussex, by Messrs. Slater and Carpenter, has the refreshing feature of a groined chancel, and well represents the south-eastern type of village church. The plan is very simple: a nave of three bays, with circular pillars and narrow aisles; a vestry east of the north aisle; a south porch in the most western bay, and a bell-gable for a single bell over the east wall of the nave. The nave and aisles are covered by a span roof, of a lower pitch on the latter. The chancel is of one bay, with a three-sided apse, all groined. The chancel and sanctuary each rise upon three steps, with a footpace besides. The aisle windows are three arcaded lancets in all but the porch bay, where there are none, and that opposite, where there are four. The west window is of three lights, those of the chancel lancets in each bay. The seats are open, and the chancel is stalled. The pulpit stands against the south pier of the chancel-arch, and the font to the right of the entrance.

Anglican Church, Wildbad, Würtemberg.—Mr. Withers' design for this little building, already noticed in our pages, has now been carried out. It is a small, chapel-like structure, with a three-sided apse, and double bell-cote at the west end, with a dwarf porch at the north-west and a lean-to roofed sacristy at the south side of the chancel. The style is geometrical Middle-Pointed, and the windows are well tra-

Church of the Resurrection, Brussels.—Our readers have already seen two views of Mr. Withers' fine new church so named. Two other views have since been published. One of these is an external perspective from the south-east, showing very advantageously, the dignified clerestory, the long range of deeply recessed single lights in the aisle wall, and the noble mass of the belfry stage (provided with



Pastoral Staff Designed by W. Burges



W.B.G.S. del

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FOLDOUT BLANK

tall lights, which have projecting louvre boards) predominating over the chancel roof. The other is an internal perspective, taken from the chancel looking westward. It shows the arcades, the clerestory, and the western wall. In the latter the two western windows, good as they are in themselves, seem to us rather out of proportion: they do not range or harmonize well (as it seems to us) with the horizontal lines of the interior, such for instance as the stringcourse under the clerestory windows, and the wall-plate.

NEW SCHOOLS.

S. Philip, Clerkenwell.—For this parish Mr. Withers has designed a lofty school house, which is to accommodate 150 boys, 150 girls, and 150 infants, on three floors. The general effect of the pile recalls Mr. E. M. Barry's admirable schools for S. Giles', but the material and detail resemble more closely the buildings raised by Mr. Withers in Endell Street for Messrs. Lavers and Barraud's glass manufactory. The walls are of red brick with black bands. The windows are provided with tympana and arched heads: those in the gable end being larger and transomed. The gables are picturesquely stepped, and the whole effect is very satisfactory.

METAL WORK.

Messrs. Hart and Son have executed, from Mr. Withers' design, a very good brass lectern for the church of Louth, Lincolnshire. The cost was not less than £250. It has a single desk, and a very enriched stem, on which, standing on projecting crockets, are four statues of saints in the round. Large crystals are freely used on the stem. We think the base the least successful part of this new and elaborate design.

NOTICES AND ANSWERS TO CORRESPONDENTS.

The accompanying illustration represents the pastoral staff (to be executed in silver and ivory) designed by Mr. Burges, which is to be the gift of his colleagues on the Ecclesiological Committee to the Rev. H. L. Jenner, Bishop designate of Dunedin. Those gentlemen who have not forwarded their contributions are requested to send them to the Rev. B. Webb, 3, Chandos Street, Cavendish Square. W.

THE ERECTION OF A MEMORIAL TOWER ON THE SITE OF THE BATTLE
OF EDGE-HILL.

To the Editor of the Ecclesiologist.

*Radway, Kineton, Warwick,
October 16th, 1865.*

SIR,—We venture to draw the attention of your readers to the rebuilding of a church on one of our best-known battle-fields.

The parish of Radway is situate at the foot of the Warwickshire Edge-hills, which gave the name to the first pitched battle between King Charles and the Parliamentary forces. As the old churchyard is full of graves, and there is also a difficulty in obtaining extra burial ground adjoining, a fresh site has been selected, whereon to rebuild the parish church, which had become extremely dilapidated. The site chosen is immediately in the rear of the centre of King Charles' army, and only a few hundred yards from the position of the royal standard. It has, therefore, been suggested that a tower should be added to the church, in memory of those who fell in the battle, as well as in memory of King Charles.

The expense of the new church, which is being erected from designs of Mr. C. Buckeridge, and is being built with the materials of the old church, will amount to £1,700; the chief part of which, it is hoped, will be raised by the landowners, parishioners, and other friends of the parish, before the completion of the work. The Memorial Tower, which will command a view over all the rich scenery of the battle-field, will cost from £600 to £1,000, according to the amount of ornament introduced in its construction.

We hope that your readers will give the above their favourable consideration, and also beg to assure them that any contribution towards the erection of the tower will be most thankfully received.

Signed on behalf of the Building Committee,
GEORGE MILLER, Vicar.

P.S. The seats in the new church will be, as the custom was of old, unappropriated.

DUNSTER CHURCH.

To the Editor of the Ecclesiologist.

Dec. 7, 1865.

DEAR SIR,—I enclose a very rough drawing from a rougher sketch of mine made in a few minutes at Dunster, illustrative of the arch alluded to by your correspondent of the December number of the magazine. I do not think the curvature of shaft so rare in the west as is suggested, as I have seen several instances of similar freaks: or rather I think they were not freaks, but arose from a desire to obtain greater width of opening *below* while retaining the narrow arch above. However, I would call attention to another feature, viz., the mass of rough rubble work adjoining the arch, in my opinion forming a portion of a Norman

apse. At least in plan it coincides with such a feature, and as Dunster was the seat of a Norman Baron, an apsidal church may well have been built, instead of the square-ended churches which seem to have prevailed in the late Norman churches of Somerset. Dunster church appears to be almost entirely of the fifteenth century, but I have always found the western churches to have been reconstructed bit by bit, without any attempt at complete rebuilding, so that almost throughout their fifteenth century work (excepting those portions extending beyond the older church) there may be found a substratum or else a curious mixture of the earlier work, often of every preceding date, as if our ancestors enlarged and improved their churches piecemeal, as they obtained funds, without even stopping the services—not by any means the worst mode, by the way, of repairing and altering a church.

For another query—I enclose a tracing of a plan of a church of considerable interest now repairing, partially under my care only. On the south side you will observe an arch external in the west wall of the transept, rather wide for a doorway, never having had a door, or at least hinges, and not having been glazed. Evidence exists of another arch in the nave adjoining, but only in the rough wall and scarcely to be depended upon. What was this arch? It is just in the line of porch, hagioscope, and altar; but I am sadly puzzled as to its use, and still more how now to use it. The rector intends to use it by enclosing the space and roofing it, (as it has been so covered and used for some many years for a vestry,) but he does not know for what purpose to use it. I have restrained him as yet, not seeing my way clear. Can you help me to any solution?

In the church of S. John Baptist at Frome, I found a richly coloured piscina in the tower wall on the nave side, once in the rood loft. This is not common, I expect; as by it an altar in the loft is implied. The process of altering our parish churches to suit the ability of the people during the middle ages seems to me one of the most curious subjects for a good article by a competent person.

Yours faithfully,

C. E. GILES.

The following circular will have an interest for our Cambridge readers:

“CAMBRIDGE ARCHITECTURAL SOCIETY.

“*Stourbridge Chapel*.—The dilapidated condition of the chapel on the Newmarket Road, commonly called Stourbridge chapel, has long been a subject of regret to all who value the ecclesiastical remains of antiquity.

“The Cambridge Architectural Society are willing to undertake the restoration of this interesting building, on the understanding that the consent of the University be obtained, and that subscriptions be promised sufficient to justify an expectation that the sum (£500) necessary for the work will eventually be raised.

“Independently of the chapel being in itself highly worthy of restoration, as a fine specimen of Norman work, a still stronger argument for rescuing it from its present state of ruin, is found in the increase of church accom-

modation, which the chapel, if restored, would provide for the spiritual necessities of the overgrown parish of S. Andrew the Less, Barnwell."

Kilkenny Cathedral.—A correspondent has sent us a photograph of the choir of this cathedral church. Nothing can be more disgraceful. It is full of pews with huge cushions: a huge stove in the middle; a miserably attenuated coverless font between the stove and the altar. The latter is not shown in the photograph—happily, we have no doubt. A pulpit seems, however, to stand in the middle, obscuring the altar altogether. Galleries run round three sides, and the choir arch is glazed to the top. An organ with a singing gallery, duly provided with curtains, stands under the arch. Is not this the worst cathedral choir in the United Kingdom? The cathedral establishment of S. Canice, Kilkenny, appears to consist of a dean, an archdeacon, a treasurer, a precentor, a chancellor, seven prebendaries, and four priest-vicars. And they are content to allow their choir to remain in a condition which would be discreditable to the lowest conventicle?

We are glad to report that the threatened demolition of S. John's church, Leeds, has been averted.

The news which has been nearly simultaneously published of Mr. Scott's being appointed architect of the Midland Station in London and of Glasgow University, proves that Gothic is winning the day. Mr. Waterhouse's Gothic club—the Junior University—in S. James' Street, is (we hear with pleasure) soon to be begun.

We have to acknowledge a copy of a valuable paper, enriched by a ground-plan of the Abbey Church of Bury S. Edmund's with the adjacent buildings, contributed by Mr. Gordon M. Hills to the *Journal of the British Archaeological Association*.

We have seen with much pleasure a Sermon entitled "The Bells of the Church," preached at S. Mary's, Penzance, on Monday, Oct. 30, 1865, on the occasion of the dedication of an octave of bells in the belfry of that church, by the veteran campanologist, the Rev. H. T. Ellacombe, Rector of Clyst S. George, Devonshire.

Mr. Baigent's letter and pamphlet on the Statue of William of Wykeham in the Winchester cross, only reached us as we were going to press.

We postpone to our next number a notice of the curious bell-inscription in Priston church.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXIII.—APRIL, 1866.

(NEW SERIES, NO. CXXXVII.)

LIBRARY AND OBITUARY OF LINCOLN CATHEDRAL IN THE THIRTEENTH CENTURY.

To the Editor of the Ecclesiologist.

SIR,—The following inventory of the Library of Lincoln Cathedral occurs in Harl. MS. 6985, fo. 75. With regard to the persons mentioned, I find some mentioned in the MS. obituary. The names of the canons were unknown to Le Neve or Browne Willis.

Jan. iii. Id. Robertus, episcopus secundus.

Feb. vi. Id. Will. archid. Northamp.

Mart. iii. Id. Nicholas, canon. et archid. qui dedit Bibliothecam S. Mariæ.

June viii. Id. Petrus, abbas Messendene ejus frater Hamo, canonicus et cancell. pro animâ ejus dedit librum sermonum per totum annum.

Dec. vi. Id. Gerardus, can. et subdec.

Julii Kal. Jordanus, thesaur.

Sept. xvi. Kal. Hamo, cancellar.

Alexander was consecrated July 22, 1123. (Contin. Florent.)

Reginald was subdean of Lincoln 1217, archd. of Leicester, 1204. (MS. Lans. 935, 49 b., 50 a.)

Robert de Querceto was consecrated bishop of Lincoln Sept. 1147. (Matt. Westm. in A°.)

Roger de Derby was præcentor c. 1148. (Cont. Abb. de Thame MS. Cott. Jul. vi. vii. fo. 235. MS. Harl. 6974, fol. 81 b. MS. Lans. 935, fo. 49 b.)

Geoffrey de Depyng was præcentor 1211, and d. 1224. (Chron. Oseney MS. Cott. p. 127. MS. Harl. 6974, fo. 81 b. Lans. MS. 935, fo. 49 b.)

Hamo was chancellor c. 1150, and became dean 1189, and died Aug. 17, 1195. (MS. Harl. 6974, fo. 83. Lans. 935, fo. 49 b.)

Jordan was treasurer c. 1188. (Mon. Anglic. ii. 815. Lans. 935, fo. 49 b.)

Martin was treasurer c. 1160–4. (MS. Cott. Claud. A. viii. fo. 130. Lans. 935, fo. 49 b.)

Nicholas was archd. of Lincoln c. 1106.

William de S. Clere was archd. of Northampton c. 1144; he died 1168. (Lans. 935, fo. 50 a. Reg. Swaff. fo. 129. MS. Cott. Claud. A. v.)

Hugh was archd. of Leicester c. 1150. (MS. Lans. 935, fo. 50 a.)

By the Statutes of 1212 the chancellor was keeper of the books of theology and the rest kept in an aumbry, being bound to exhibit them to deputed members of the chapter in the first week of Lent in every year.

From Leland's Collections. (MS. Add. 6143, fo. 1.)

Ivo Carnotensis epūs ante collectionem ecclesiasticarum regularum.

Historia de vita et gestis S. Hugonis Linc. Epi.

Petrus de Aureolis.

Culton Albremat' sup. librum Sinar.

Pronosticon futuri sæculi.

Liber Canonum Romanor' Pontificū.

Liber Statutorum Romanor' Pontificū.

Vegesius de re militari (mentioned in the other catalogue.)

Cassiodorus super Psalteriū.

Breviarium Barnardi Papien. præpositi.

Cronica Cestrensis.

Nicholas, archdeacon of Lincoln and canon, dedit hanc bibliothecam in duobus voluminibus (i. e., a Bible.)

Hamon, the chancellor, found in the aumbry these volumes :

Bibliothecam in ii. voluminibus.

Tripartitum Psalterium.

Augustinum s. Johannem.

vi. Passionarios (one was given by Master Reginald, who had lost librum de vitâ Jo. Eleemosynarii.)

Vegetium de re militari cum Eutropio de rebus Romanis (in one cover, which Master Gerard, canon, gave, having lost Boetium de Consolatione.)

Libellum de fundacione Eccl. Lincoln. (containing all the charters.)

The rest were in the church, in the keeping of treasurer Jordan, and now of treasurer Martin.

ii. Omeliæ.

ii. Psalteria (given by Canon Samson.)

Historie M. Petri Mand.

Topographia Hibernica, the gift of Gerald, archd. of Wales.

After Hamon became chancellor, the following books were given :—

Of the gift of Bishop Hugh—

Magna volumina Sermonum.

Catholicon doctorum per totum annum.

Lib. de vitâ iv. regum, in a red cover.

Psalterium cum magna glossata, which Præcentor G. has.

Omeliarius in corio cerviuo.

Martirologium cum textu iv. Evangeliorum, which the chanter has.

Of the gift of Bishop Alexander—

Genesis non integer glossatus.

Johes. gloss.

Lucas glossatus.

Epistolæ canonicæ.

Apocalypsis Johannis glossata.

Cantica Canticorum et Ecclesiastes et Parabolæ Salomonis, in one vol.

Will. arch. of Northampton, his nephew, gave these.

Of the gift of Bishop Robert II.—

Registrum.

Gregorius.

Josephus.

Psalterium juxta glossatum Gileberti sine textu.

Breviarium suum, in ii. vol. partitum, which Treasurer Martin, his nephew, has.

Of the gift of Hugh, archd. of Leicester—

Decretum Gratiani et Egesippus.

Of the gift of Treasurer Jordan—

Hamo super Epistolas Pauli.

Of the gift of Master Reginald—

Matthæus glossatus.

Of the gift of Præcentor Roger—

Liber Scintillarum cum Solino de mirabilibus mundi, in one vol.

Of the gift of Chanc. Hamon—

Psalterium juxta glossaturam Gilleberti Ponete, cum textu, in a red cover.

Sermones in Ecclesia per totum annum legendi.

Martirolodium novum continens regulam Augustini, cum expositione ejusdem, cum aliis scriptis.

The remainder of the obituary I now append :—

Jan.

vi. Id. Ob. Colduanus Pater Picoti.

Id. Ob. Adeliza mater Epi Rob.

Feb.

xix. Kal. Godefridus canon. et sacerdos.

xviii. Kal. Rob. archid. Linc. qui dedit quoddam virgultum quod emit Deo et S. Mariæ (c. 1100.)

xv. Kal. Moyses clerieus, qui dedit terram suam S. Mariæ.

xiii. Kal. David arch. (de Buckingh. c. 1171) et Adeliza uxor Normanni.

iii. Kal. Radulphus can. et sac.

ii. Kal. Ada mater Alex. epi.

vi. Id. Gunterus canon.

Martii.

xv. Kal. Osbertus fil. Hugonis canon. et Gilbertus.

x. Kal. Alex. hujus sedis episc. iii. (1147.)

vi. Kal. Adelelmus egregius hujus sedis decanus iv. (c. 1163.)

Non. Brand presb.

Galfridus presb.

April.

ix. Kal. Rogerus arch. de Bercasira canon. (before 1175.)

viii. Kal. Will. fil. Osberti.

vii. Kal. Guarinus canon.

ii. Kal. Nich. arch. Bedef. qui dedit S. Mariæ Missale et calicem deauratum et vestimentum sacerdotale (c. 1180.)

vii. Id. Beregarius miles.

vi. Id. Herebertus sacerdos.

Maii.

xviii. Kal. Walterus can. et sac.

- xi. Kal. Reginaldus diac.
- vii. Kal. Godefridus arch. (de Bedf.) et canon. (c. 1217.)
- vi. Kal. Walterus archid. Leicestr. (c. 1120.)
- vi. Non. Matilda R. uxor Hen. Regis.
- v. Non. Matilda R. uxor Steph. R.
- ii. Non. Remigius epus. Linc. eccles. stabilitor (1092.)
- Non. Gilebertus can. et sac.
- viii. Id. Rogerus canon.
- ii. Id. Nigellus archid. (de Northamp. c. 1115.)
- Junii.
- viii. Kal. Will. Talebot canonicus.
- v. Kal. Albericus canon. et sacerdos.
- iv. Non. Will. can. et diac. et Rob. de Wigonia canon.
- vi. Id. Radūs can. et diac.
- iii. Id. Ajax canon. et sac.
- Julii.
- xvii. Kal. Rob. del But succentor eccles.
- xv. Kal. Hugo can. et sac.
- iii. Kal. Will. canon.
- Kal. Ric. archid. (de Linc. c. 1170.)
- v. Non. Siwardus canon. et sacerdos, qui dedit terram S. Mariæ in paroch. S. Mich.
- vi. Non. Alexander canon. et sacerdos.
- Id. Rogerus fil. Geraldī qui dedit S. Mariæ preb. de Asgereby (c. 1140.)
- Augusti.
- xvii. Kal. Walterus can.
- v. Kal. Jokel sac. et Galfridus canon.
- iii. Kal. Gillebertus canon. et sacerdos.
- Non. Symon qui dedit fabricam S. Mariæ.
- Sept.
- xix. Kal. Will. de Buggenden.
- xvii. Kal. Comes Eustachius regis Steph. fil.
- xiv. Kal. Rad. de Mureamuthā canon.
- viii. Kal. Radulph. subdec. (c. 1183.)
- iv. Kal. Rob. de Cantebrigg. canon.
- iv. Non. Mauritius canon. et diac.
- v. Non. Will. Rex. Anglor.
- iv. Id. Petrus cantor noster qui cognominatur Werno (inst. c. 1092.)
- iii. Id. W. de Romarā qui confirmavit preb. de Asgerebi.
- Oct.
- xvi. Kal. Willelmus canon.
- xiv. Kal. Philippus can. et sac.
- xiv. Kal. Gillebertus canon. et sac. fil. Ric. archid.; Ricardus clericus, Herveius can.; Adam de Heli canon.
- ii. Kal. Godricus clericus qui dedit terram suam Mariæ in paroch. S. Petri.
- v. Non. Petrus de Melida canon. et sacerdos.
- iv. Non. Rainerius canon. et sacerdos.
- iii. Non. Fulco de Cheineto canon.
- iv. Id. Siwardus canon. et sac.; Walterus canon. et diaconus.
- iii. Id. Ingelramus canon. et diac.
- Id. Rob. de Beacolf can. et sac.
- Novemb.
- x. Kal. Gentilis nepos Alex. P. III. can.
- viii. Kal. Steph. illustris rex Angl.

- ii. Kal. Thomas can. et sac.
- v. Id. Osbertus presbyt. frater noster.
- Id. Robertus can. et sac.
- Decemb.
- xiii. Kal. Humphriedus subdec. (c. 1160.)
- vi. Kal. Nigellus de Albini.
- iii. Kal. Osbertus can. et sac.
- iv. Non. Hen. pacificus rex Anglor.; Wigerius can. et sac. et Andreas de Norwich.
- vi. Id. Bernardus sac.
- iii. Id. Rogerus ep. Sarisb. (1139.)
- ii. Id. Radulphus archid. (de Leicest. inst. c. 1092.)
- Januarii.
- xix. Kal. Will. thesaur.
- xv. Kal. Albinus can. et sac.
- xiii. Kal. Walterus de Amundevilla.
- xi. Kal. Ric. clericus.
- ix. Kal. Jordanus fil. Fulconis; Aschetillus can. et sac.; Radulph. can.
- vi. Kal. Robertus huj. sedis epis. iv. (1167.)

Yours, &c.,

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

ELY CATHEDRAL.

THE following paper has been issued by the Dean of Ely :—

“The time seems to be now come, when the completion of the great work of restoration, commenced under Dean Peacock and guided for many years by his care and judgment, may be looked upon as being within reach.

“The works which have been hitherto accomplished may be enumerated as follows :

- “1. The choir restored and re-arranged.
- “2. Central lantern restored (Peacock Memorial.)
- “3. South-east transept restored.
- “4. South-west transept restored.
- “5. Roof of north transept restored and painted. (The painting at the expense of tradesmen employed upon the cathedral.)
- “6. The nave ceiled and painted. (The painting by the late Mr. L'Estrange and Mr. Gambier Parry.)
- “7. Nave roof repaired and re-leaded.
- “8. S. Catherine's chapel rebuilt.
- “9. Bishop Alcock's chapel restored.
- “10. Galilee porch re-paved.
- “11. Western tower opened, ceiled, (the ceiling painted by Mr. L'Estrange,) re-roofed, strengthened, &c., (part of the expense borne by the late H. R. Evans, Esq., and his son, the present H. R. Evans, Esq.)
- “12. About seventy windows filled with painted glass.

“The expense of the restoration of the cathedral cannot be given with perfect accuracy, but the account which is here subjoined will be near enough for all practical purposes.

GENERAL RESTORATION.

	£.	s.	d.
Contributed by the public to the 'Ely Cathedral Restoration Fund'	9578	0	0
Expended by the Dean and Chapter (about)	11000	0	0

PEACOCK MEMORIAL.

Contributed by the friends of Dean Peacock to the Restoration of the Lantern	2407	0	0
Expended by the Dean and Chapter (about)	4200	0	0

"It would thus appear that since the commencement of the great works in 1846 to the present time the sum of £27,185 has been expended, of which £15,200 has been furnished by the Dean and Chapter. It ought to be added that the sum contributed by the public includes a donation of £500 from the Bishop of the diocese, and about 1,000 contributed by members of the Chapter in their individual capacity.

"It must be observed, however, that the sum just mentioned by no means represents all that has been done for the cathedral. The following works and gifts are not included :

"The painted windows, which have been supplied partly by individual donors, partly by a bequest of Bishop Sparke. Amongst the donors are Her Majesty the Queen and the Prince Consort. To the bequest of Bishop Sparke the cathedral is indebted for the east windows, and those in the clerestory of the choir; and the fund is not yet exhausted.

"2. The carved panels above the stalls in the choir, now amounting to thirty-seven, and supplied almost entirely by individual donors, at a cost of about £18 each.

"3. Bishop Alcock's chapel restored by Jesus College, Cambridge.

"4. A pinnacle at the south-east corner of the choir, built by A. J. B. Beresford Hope, Esq.

"5. The magnificent reredos, presented by J. Dunn Gardner, Esq.

"6. The contribution of Canon E. B. Sparke towards the restoration of the south-west transept, and that by the two Messrs. Evans to the works in the western tower.

"7. The font, presented by Canon Selwyn.

"8. The gates of the choir aisles, presented by Alan Lowndes, Esq., and Dean Peacock.

"9. The brass eagle lectern, presented by Canon E. B. Sparke.

"10. The tombs of Bishop Allen and Dr. Mill.

"11. A legacy of £100 by the late Mr. Millers, Minor Canon of the cathedral, and a contribution of £300 by his residuary legatees, applied to the ceiling of the nave.

"Neither does the sum mentioned as having been contributed by the public include a legacy of £500 from the late Miss Allen, daughter of Bishop Allen, (which has been appropriated to a new pulpit, now in progress from the designs of G. G. Scott, Esq.,) and a legacy of equal amount from Bishop Turton for the purpose of repaving the nave.

"It may be safely stated that the expense of the works and gifts above specified has not been less than £13,000; the windows alone have cost nearly £9,000. The entire sum already expended upon the cathedral will thus be found to exceed £40,000.

"In order to bring the cathedral into such a condition as would appear satisfactory to those who have taken part in its restoration, the following works require to be done :

"1. The nave, octagon, and transepts must be paved. Towards this work Bishop Turton gave by his will (as above stated) the sum of £500. The whole expense will probably be not less than £2,500.

"2. The stonework of the octagon must be completed by the restoration of the pinnacles and parapet. The external effect of Alan de Walsingham's lantern cannot be rightly estimated, until this restoration has been made; the cost will be about £2,500.

"3. The lantern must be internally decorated. This work, though highly necessary for completing the effect of the interior, will probably not cost more than £500.

"4. The Galilee porch requires extensive repair, partly from the decay of the Purbeck marble which is largely used in its construction, and partly from the unskilful treatment to which it has been submitted in former times. A grand commencement of this work has been made by Mrs. John Thomas Waddington, of Twyford Lodge, Winchester, at whose sole expense the portal which forms the eastern side of the Galilee is undergoing complete restoration, as a memorial of her late lamented husband. The restoration of the remainder of the Galilee would probably cost £2,000.

"5. The warming of the cathedral is another work, for which it would be impossible to set down less than £500; probably it would cost much more; but this is a work which, if considered desirable, may fairly be left to the Dean and Chapter.

"6. The proper lighting of the cathedral is a matter for consideration; this also might be regarded as a work devolving upon the capitular body; but when the extremely artistic character of the standards or coronæ, which such a building requires, is taken into account, perhaps it may be fairly added to the list of works in which the friends of the cathedral may be asked to co-operate.

"From this statement then it would appear that an expenditure of from £7,000 to £8,000, would complete the principal necessary works of the cathedral, with the exception of the rebuilding of the north-west transept, which it will probably be deemed desirable to omit from consideration, at all events, until all the other works specified have been finished.

"Call the sum necessary £7,000; this is not much to raise for so good a purpose; and when it is considered what the effect of the expenditure of such a sum will be, it seems difficult to believe that the money will not be forthcoming.

"The Dean and Chapter have not shown themselves hitherto insensible to the primary claim which the cathedral has upon them, nor are they likely to do so in the completion of the great work which they have now had in hand so long. But the cathedral has claims upon others besides the capitular body. It has claims, which it is believed will be once more acknowledged by the wealthy landowners of the diocese, by the colleges of Cambridge, several of which are intimately connected with Ely, and finally by lovers of architectural beauty and ecclesiastical propriety throughout the country.

"To all persons therefore, who take an interest in Ely cathedral on diocesan or any other grounds, an appeal is now made, and they are respectfully urged to make one final effort for the purpose of completing a work which has been so well begun and hitherto so prosperously carried out.

"H. GOODWIN.

"*The Deanery, Ely,*

"*January, 1866.*

"Donations to the 'Ely Cathedral Restoration Fund' may be transmitted to the Dean or any member of the chapter, or they may be paid at any one of the undermentioned banks:—Messrs. Smith, Payne and Smith, London; Goslin and Sharpe, London; Mortlock and Co., Cambridge and Ely; Foster and Co., Cambridge and Ely; Harvey and Hudson, Ely; Veasy, Desborough, and Co., Huntingdon; Barnard, Barnard and Wing, Bedford; Oakes, Bevan, and Co., Bury S. Edmund's."

M. REICHENSPERGER ON ART.

(Continued from p. 22.)

THERE exists a widely extended prejudice, that Art is something quite separate from all other things, a sort of article of luxury for the richer and higher classes, somewhat like oysters and caviare. This view came in with the "renaissance" above-mentioned. Up to that time the matter had been otherwise apprehended by all nations of note in the history of Art: but in the Christian Middle Ages, especially, Art had been esteemed an essential element of popular life, an indispensable condition of its health and freshness. Nothing seemed to them too costly (if it were effective) for satisfying this requirement, and thereby at the same time displaying the power and dignity of the commonwealth. From the heavenward-aspiring cathedral down to the fountain in the market-place, Art did her utmost, always with regard to the purpose of the work, to accomplish that task. The same spirit ruled within the dwellings of the citizens, which not unfrequently contained more that was truly artistic than the greater number of the palaces do in these days, not only those of the upstart merchant-princes, but even of very many pedigreed aristocrats. Art had been received into the heart of life; everything, without excepting the homeliest pottery-ware and kitchen utensils, spoke of a living and finely cultivated sense of beauty. Now-a-days, certainly, a great many more people understand reading and writing, and the consumption of printing-paper is enormous. But when we look around for the fruits of such cultivation, we are everywhere woefully off with respect to the harvest in the domain of the beautiful. The modern streets and squares, ruled with the police-truncheon, breathe out an almost deadly *ennui*; a cast-iron, oil-besmeared pump, perhaps in the form of a sarcophagus, a candelabrum of bronzed zinc, a letter-box after some model designed in academic style for the whole monarchy, these are about the highest flights which the practice of art, as applied to popular life, can take in these days. In the larger cities indeed monuments are still erected to commemorate events or persons of importance, but never so as to speak to the mass of the people, and to grow into its life, rather with the purpose of exhibiting learned studies of horses and mantles, or a profound knowledge of the nude, and of puzzling people with the questions, what the roll in the hand of the great man may contain, or how many hundred-weight of metal may have gone for the casting of the colossal figure. No consideration is given to anything that may stir the fancy, and refresh the spirit; at most some incense is offered to the popular feeling that prevails just at the time; thus, for example, the prospectus of an additional monument lately designed by a celebrated sculptor of Berlin contained the magic word "Progress" not less than three times in the first six lines, while the monument itself treated us with the clock-pattern, inherited from the pigtail-period. All this may seem to "good society," as it is called, like real progress; but the people properly so called flies from the

frosty forms of the Academicians to the gurgoyles¹ of its town-hall or exchange, to its *Schönbrunnen*² and *Gänsemännchen*,³ to its big S. Christopher,⁴ its Roland-pillar,⁵ and its *Kindlifresser*,⁶ yes even to its *Manneken P—*,⁷ or to any other relic, still spared to us by "enlightenment," of the old times, in which humour, historical feeling, technical force and practical usefulness mutually interpenetrated one another, and Art still spoke a language generally understood, instead of the modern gibberish, brewed from Greek, Roman, and Heaven knows what other, scraps.

But to this pass we are come, because, since the revival of heathendom, (which has besides, for the most part, been misunderstood,) Art and Handicraft have gone different ways, upon which the former has gradually been lost in vapour, the latter in a swamp,—because the learned have, for the most part, looked down slightly upon the faith, the customs, the traditions, the mental needs in general of the people,—because men have thrust their inherited treasures from them, to go begging in foreign parts,—because, in fine, that cold-witted cosmopolitanism, with its superficial quackery and its sounding phrases, has used up all that was natural, genuine, and solid, in that universal hash of cultivation, which is so palatable, because it requires neither teeth nor any special digestive power.

In like manner as, before the irruption of this disaster, Art was acknowledged to be every man's affair, so also now it is every man's affair to help, according to his power, in checking the disorder,—in working to this end, that Art may return again into daily life, and be recognised as a condition of its intellectual health.

But how are we to set about this? In general the healthy human understanding, left to itself, readily finds the right way,—but, be it observed, only the *healthy*.

Before all things let the PEOPLE put more trust in themselves and their very own inmost feelings, than in those persons who, in order to stir up their passions, always have "the welfare of the people" in their mouths, and talk of "freedom," while, for their part, they are only striving after power and dominion, in order to crush those who think differently.

Instead of following the vain phantoms which flatterers conjure up

¹ The German word *Gapper*, meaning *gaper*, seems to include both gurgoyles and other similar architectural figures. Old clock-towers (as for instance at Cologne and Coblenz) frequently have such figures, furnished with moveable jaws, which open and shut when the clock strikes.

² The beautiful fountain in the chief market-place at Nuremberg.

³ Another fountain in the same city, adorned with the bronze figure of a peasant holding under each arm a goose, which spouts water from its mouth.

⁴ A figure of S. Christopher bearing the infant CHRIST on his shoulder over a river, is (or was) an ornament of every German cathedral, and often occurs in the towers of secular buildings. It may be interpreted as physical power doing service to Christianity.

⁵ A colossal figure of a knight, emblematic of judicial authority, which was often erected in public places. Instances are still to be seen at Bremen, Halle, &c.

⁶ A public fountain at Bern, with a fancifully ornamented column, on the top of which is an ogre carrying in a sack some children, which he is about to devour. The translator is indebted to the courtesy of M. Reichensperger for the foregoing and other explanations.

⁷ A well-known fountain at Brussels.

before them, and allowing themselves to be lured with big words, let the people bethink themselves of their inherited substance, and take care to save, or to replace, as much of it as possible: whatever has not yet been tried in any way let them accept with the greatest possible caution, and always look for the kernel behind the shell, for the truth behind the outward show. In traditional uses, costume, dialect, and other peculiarities, there lies for the most part a powerful element, as of power, so also of beauty; they set forth the individuality, the character of the particular race; while on the other hand the levelling and assimilating process enervates it, and transforms it, with others, into a great flock, which thenceforth are merely counted, taxed, and shorn, by despotism, either monarchic or democratic. Movement in the direction of universality is indeed one that is thoroughly justifiable, and even necessary, especially from the Christian point of view; but as the circumstances of the world at present lie, there is verily no need for such a thing. Almost everything presses and pushes for extension; consequently what we should *now* aim at is to increase the weight of the particular, and by all means to strengthen the historical influence against the vague cosmopolitan. When the carriage is going down hill, we drag the wheel.

Old monuments are withal, to the people, books of history, whose language, when one has learnt to understand it, is far more impressive and more true than that of paper books. During the rule of the so-called "enlightenment," which believed in nothing except its own infallibility, and despised everything that lay behind it, unless it happened to be præ-Christian, every act of pulling down, clearing away, trimming after the fashion of the day, was considered to be progress; whatever did not wear a queue or a peruke had to take itself off, as "old-fashioned." One principal task of the people is to preserve what still exists, and to restore suitably what has been disfigured. But their attention should be given, not only to the more conspicuous monuments, but to all that testifies of the life and faith of old times, to the crosses on the waysides and on the mountain-tops, to the chapels of the saints, to grave-stones, stations, and whatever else art or piety has erected. A people that does not honour its past, deserves no future. Through such restorations public feeling for the beautiful in art is awakened, and, in particular, in the execution of them even ordinary workmen gain knowledge and readiness which qualify them for again producing something new in the spirit of the old. So long as old works of art lie neglected and defaced, very few persons indeed have any notion how beautifully they were conceived and executed; but proportionately with the extent to which they have been renewed, interest in them increases, and, together with that, readiness to bring offerings. There is never any want of the latter, especially in the middle and lower ranks of the people, as soon as something truly beautiful has been held forth, and the right chord has been struck. How much of this sort has the open-handed energy of a few already accomplished in our days! Selfishness generally roots itself deeper in palaces than in cottages: where something noble and beautiful is in question, plain citizens can much sooner be animated in its behalf, than the ready-tongued exquisites, on the heights of their "world-wide views."

As in everything that is praiseworthy, so also in the matter of which we are here treating, persons in authority should set a good example, and in addition to what is only useful, should also forward that which is beautiful and belongs to a higher order of things. This applies especially to *municipal authorities*, under whose protection so many bequests of former times are placed. During the ages which the advanced party is accustomed to call "dark," it was the greatest pride of the cities to show by their outward appearance that their citizens bore within them not only a stomach, but also an immortal soul, that ideas were living within them which sought for a worthy language in which to speak to coming generations. The order by which the citizens of Florence, in the thirteenth century, decreed the building of their cathedral, is well known. "Considering that the highest wisdom of a great community consists in so managing its affairs that, from its external operations, its discernment as well as its munificence may be perceived," and so on. Like Florence, so thought and acted most other cities for centuries, and our fatherland especially, we may well affirm, was bespangled with monuments of every kind, as will readily be perceived from a glance at the Topographies of Merian, which lay before us a picture of Germany before the beginning of the fratricidal Thirty Years' War.¹ In proportion as the mediæval life of states and communities fell to pieces, or was broken in pieces, absolute power sucked the blood out of the veins of the communities; and they at last, destitute of all higher consciousness, trod under foot what had been the pride of their ancestors, or at least, in dull indifference, left it to its fate. In recent times circumstances have, thank God, in several respects changed for the better, and one sees some life gradually returning to the city corporations. But of what use is the independence of communities, when that, like the supreme power of the State hitherto, is turned into money; when the common-councillors, in the spirit of vulgar or doctrinaire liberalism, neglect their immediate interests for the sake of general politics, and to a certain extent, put the cart before the horse!² But I must and will confine myself, for the present, to the subject of æsthetics.

A picturesque city can spring up only when the sense of beauty has been fostered in the population, and as much free play as possible has been allowed for its development. But nothing operates more unfavourably with respect to this than police-guardianship; indeed the ideal of bureaucratic beauty, the greatest possible symmetry and uniformity, admits of no reconciliation with it. What public security demands, whatever is necessary to render commerce and social life practicable, should be enforced, but nothing even a hair's breadth beyond this. From the domain of art the police-pigtail³ must be plucked up by the root. Authority stands in a more dignified position the more it confines itself to the essential part of its business, the strictly vital

¹ See my publication, *Mathias Merian und seine Topographien*, (Mathias Merian and his Topographies.) Leipzig, T. O. Weigel. 1856.

² Literally, "put the shirt on over the coat."—Translator.

³ The German word *Zopf*, signifying a queue or pig-tail, is applied figuratively to anything absurd and antiquated, and with regard to the German police in particular, to their petty system of official interference, well described in the text.

points; government interference with everything does not tend, in the long run, to the welfare even of the governments. Nowhere is the personal freedom and the independent action of every individual more fully developed than in England; and yet certainly no one will assert that social order is in worse case there than in the countries where one cannot even repair a fence without permission from the police. Thanks to official æsthetics we are come to this, that the public so admires the streets straight as mould-candles, with their beplastered dwelling-boxes, as like one another as eggs are, that one does not readily take the least offence, when the most wretched insipidities gradually displace everything that can attract and satisfy any artistically cultivated eye. On the contrary, when a monumental gateway is replaced by a cast-iron grill, when a jutting oriel is shaved off, or a high gable pulled down, or a street forcibly set straight by the line, this is called "progress." Nor, as events in the neighbourhood have shown, are the local connoisseurs less enthusiastically excited in favour of people of rank who narrow the view from their windows by interposed Corinthian or Ionic pillars, who seek to reproduce in Paris-plaster the glories of Italian marble palaces, inclusive even of the busts of celebrated men, and clap on to their ceilings, by means of iron clamps, paintings that travesty Grecian or Pompeian art. And yet such a proceeding is nevertheless to be recognised as praiseworthy, in comparison with the lamentable indolence which no longer feels any impulse to ennoble the necessities of life by means of form and colour: only it is and remains smitten with barrenness. What is merely learnt by heart or painfully imitated does not stir the spirit; at most it excites a passing curiosity. He who would make a lasting impression on the people, and awaken spontaneous action among them, must seek for the points of junction in their inmost being, and, above all things, must build upon fundamental ideas that bear in themselves the warranty of duration.

It has been already pointed out above how much the State-governments have disregarded the principle that art is every man's affair. Germany in old times was in fact unacquainted with that which people now-a-days call a "State." There was a lord of the land, and below him, and indeed beside him, there was a great number of personages resting upon their own rights. So also Art stood upon her own feet in the midst of the people, and lived with their life, beautifying it by means of all the noble productions that came forth from her workshops. But then, at the time of the "Renaissance" above-mentioned, there sprang up through the men of letters, who were more at home with the old Romans than with their own fellow-countrymen, the doctrine of a State, which understood everything best, and accordingly had to provide for everything. The lords of the land found this doctrine the more reasonable, inasmuch as the aforesaid depositories of knowledge pointed out at the same time that in them, the princes, the all-powerful State had to a certain degree embodied itself, just as it had formerly in the monarchs of the decaying Roman Empire. Accordingly Art also was attracted to the court, and by it entrusted to the care of an office, whose business it was, from a green-cloth-covered table, to watch over it, and to take care of its welfare. They let it

cost them too a good bit of money, collected statues and pictures by purchase in the lands of all lords, established "museums" and "academies," into which they then also occasionally indeed allowed to stray somewhat of the property of churches and municipalities, who very naturally only felt themselves flattered by the high honour bestowed upon them; professors were appointed, and privy-councillors over them, and examinations contrived in every possible subject, which examinations those who wished to become anything in the career of State-art had to undergo. The people submitted quietly to all this. In truth it might pretty nearly be an indifferent matter to them what became of Art, because that had, to speak plainly, ceased for the most part to take any notice of their faith and feelings, or of anything that was dear and precious to them. Moreover, any one who lived in or came to the capital received permission at certain hours to walk in file past the works of art of all times and schools that were piled up there, in order to "cultivate his mind" by the process; and since almost everybody felt that he thereby became very confused in his intellect, and very weary in his limbs, it appeared perfectly clear to them that Art was not *their* affair, but that of the State, similarly with the management of the Post Office, the salt works, and the cannon-foundry. The academic artists, the official architects and their pupils, who had come into the place of the old homely masters in leather aprons and their journeymen, naturally awed the citizens by their titles, orders, and uniforms, as well as by their "cultivated" style of speaking and writing, and so everything seemed then to have been arranged in the best manner for all time to come. Even if here and there a malcontent may sometimes have quietly exclaimed to himself what the First Napoleon wrote on the 24th of January, 1806, to his "cousin," the Arch-chancellor Cambacérès, "*Bon Dieu! que les hommes de lettres sont bêtes;*" yet upon the whole, people came by degrees to think that everything that the academicians produced must be very fine, and that, for the very reason that one thing looked just like the other thing, of course nothing superior could possibly be designed.

But, thank God, amidst all this a change has taken place. The edifice, so "correctly designed," received the first blow through the old faith of the Church, which the all-powerful State, in spite of all its bureaucratic and police experiments, had not been able to dispose of in the same way. Devout worshippers were not at all at home in the academic churches, which reminded them of anything but the houses of God where their forefathers had worshipped, and were suitable for nothing of that which had to be carried on in them. After a long and obstinate resistance the Academies at last yielded the point, that churches might exceptionally be built in a Christian, and even in a Gothic style. But a breach had thus been made in the whole system, and it was widened visibly from time to time, so that at last the place could not be held against the onward-pressing Gothicists, who were constantly putting forth new parallels, and casting up redoubts at the foot of every old cathedral, from which they let their artillery play. The dodge of pretending to be deaf and blind, in which the Academicians had hitherto taken refuge, can at the utmost ensure a

weak tranquillity, not of long duration ; and the same is true of the reference to the so-called modern world-wide view, and its alleged final breach with the middle ages. Much truly has perished, and cannot be recalled to life ; but many a thing on the other hand is only apparently dead, and will awake again to life, even after a winter-sleep of centuries. Neither the Optimists, who perceive nothing on any side but progress for the better and the best, nor the croakers, who represent mankind as irrecoverably lost, and think that they are already beholding its extinction, are in the right. That which seems to the superficial observer an inextricable tangle, may be a texture combining freedom with conformity to laws, yet exhibiting the most wonderful dartings to and fro, much in the way that the configurations of a great musical composition would present themselves, if, translated into figures depicting the vibrations of sound, they were set before our eyes. But no man should ever pronounce anything beforehand to be impossible of all that he acknowledges to be good, beautiful and true ; he should rather summon the whole of his moral force in order to bring it about ; whatever impossibility there may be will discover itself in due time. So also in this case. The middle ages might have envied us many things, and it was not without fault on the part of the generations who then lived that so many of their creations did not attain to full maturity, that so many undertakings then begun were not carried out. We know through what fault, and upon what rock in particular, Mediæval art was wrecked in its triumphant and glorious course ; let us keep far away from both, and for the rest humbly take lessons from it. It will certainly not be the first time that a return has been made to truth out of the way of error.

Since thousands of anonymous newspaper writers daily feel themselves called to give advice to Governments, and the rest of the world considers this quite in order, it is hoped that it will not appear overpresumptuous if the writer of this pamphlet also, for once, addresses to them a piece of advice, which, at any rate, is well intended. It is in short this, to leave the care of Art to artists and to the public, to help and further it when there is any special occasion, and people desire them to do so, but not to try to circulate any official doctrine or Government style, and not to put commencing artists into a bureaucratic strait-waistcoat, but to allow individualities to develop themselves freely under self-chosen guidance. There is truly no want of other cares for Governments to employ themselves with ; but that the one in question is at least quite superfluous, is shown not only by a long past, but also—I only point to England—by the present. As regards the public buildings that are to be erected, in particular, they will certainly turn out more beautiful, and better adapted to their purposes than hitherto, if a competition be appointed among architects of recognized capability, and the decision of truly competent connoisseurs allowed to take effect, they having first permitted those architects to debate respecting the designs in their presence. But at any rate the business must not be settled in the same way as at Hamburg, for example, where the magnificent design for a town hall by Gilbert Scott was first honoured with the prize, and then—laid up among the records ; or indeed as at Berlin, where the sapient Court of Aldermen, instead

of the design for a hall by Frederick Schmidt, which had similarly received the prize, caused another design to be carried out, (both were in Gothic style,) the embodiment of which has only this merit, that it serves as a deterring example for all such as, resting solely upon their quality of Aldermen, think themselves fit to give judgment on matters of Art.

I must add this remark in conclusion, that if the revolution proposed above is in any measure to come to pass, the Governments must necessarily take the initiative. Such a thing, to all appearance, can never be expected from the Academies and the Art-bureaucracy, though these would certainly do very wisely to think of an honourable capitulation while yet there is time.

(*To be continued.*)

RESTORATION OF THE CHURCH OF RATTRAY IN BUCHAN.

“THE OLD CHURCH AND CHURCHYARD OF RATTRAY.—The tourist, visiting the lower district of Buchan, will find a great change for the better at the old church and churchyard of Rattray. *A quarter of a century ago* the walls of the churchyard were in a state of complete disrepair—everything neglected, and apparently disregarded, cattle having free access to the burying-ground, and idlers at liberty to deface the gravestones, and to labour in the demolition of the church. *Now* all is changed—the burying-ground neatly and substantially enclosed by a stone and lime wall, and everything about the place indicating that some one has risen up, animated by a proper respect for a place once dedicated to God, and consecrated for the repose of His departed servants. The following two tablets, inserted into the west wall of the churchyard—the former on the east, the latter on the west side of the gate—record the names of the three individuals who have had a hand in this praiseworthy work, viz.:—James Cumine, Esq., of Rattray, who readily and willingly granted a letter of guarantee that the church and churchyard should, in all time coming, be set apart and preserved for the sacred purposes to which they were at first dedicated. The Rev. Alexander Boyd, who, to the credit of his memory, never showed inactivity or indifference when anything affecting the character and interests of his parish was concerned; and Alexander Davidson, Esq., who, when in a far distant land, was not forgetful of the place of his birth, nor the respect due to the House of God, even though in ruins, or to the memory of his departed friends who here rest from their labours.

“1. Tablet on the east side of the gate:

“ ‘1848.

“ ‘The enclosure of the churchyard was restored with the prompt and kind consent of the proprietor of Rattray, and the active assistance of the late Rev. Alexander Boyd, then minister of the parish of Crimond.’

“2. Tablet on the west side of the gate:

“ ‘The wall enclosing the burial-ground was rebuilt at the request and expense of Alexander Davidson, a native of this parish, late of the island of Jamaica, now of Ceylon.—1848.’

“Mr. Davidson has also established a fund for the purpose of keeping the

churchyard in repair, in all time coming; and another for aiding in the education of children in the parish, whether Presbyterian or Episcopalian. The old church, a venerable ruin, seems as if it were an embodiment of that religious system which, although like its Divine Author, always exposed to the storms and tempests of a hostile world, is yet essentially enduring as a rock. The walls are in many parts broken and battered down; but as far as they remain, they look as if they would last till the end of time. Nor would it be difficult or very expensive to restore the old temple to its original state. It has been estimated that £250 would be sufficient for the purpose.

"For this sum the old chapel might be plainly, but substantially restored; and if made a chapel of ease to S. Columba's, Lonmay, where the clergyman might easily, during the greater part of the year, have evening service and catechise the children, it would be a great boon to the families belonging to his congregation who are located in this neighbourhood."—*Aberdeen Free Press*, Sept. 19.

In Pratt's "Buchan" we are told, that "This ruin is in the parish of Crimond, and diocese of Aberdeen. In the 'View of the Diocese of Aberdeen,' we have the following account of its origin: 'Tis said, that a son of — Cumine, Earl of Buchan, was drowned accidentally in a well here, whereupon this chappell was founded for his soul.' In the 'New Statistical Account,' we have the description of it at some length: 'It is supposed to have been a private chapel for the use of the Earl's family. The length within walls is forty-five feet; the breadth eighteen feet; the thickness of the walls three feet; and the depth of the gables, still above ground, thirty-two feet. In the east end of the chapel are three arched (lancet) windows; the largest, which is in the middle, is eleven feet high, and two feet wide; the other two are each seven feet high and two feet wide. The walls are built of very small stones, firmly cemented with lime.'—'Between the years 1214 and 1223, William Cumine, Earl of Buchan, granted the lands and mill of Stratheyn and Kindrochet to Cospatrick Macmadethyn, for the payment of two stones of wax, at Whitsunday yearly. This rent was afterwards given by the Earl of Buchan, in free alms for ever to the chapel of the Blessed Virgin Mary, in the town of Rettre in Buchan.' (See 'Registrum Episcop. Aberdon.' vol. i., pp. 14, 15.) At a later period the payment was changed into one of money. In the year 1451, Master Richard of Forbes, the chamberlain of the crown-lands in Mar and Buchan, in accounting for the issues of the barony of Kynedward, then in the king's hands, by the death of Alexander, Earl of Ross, makes deduction of six shillings, paid to the chaplain of Rettre, from the lands of Stricken."

THE MONUMENTS OF RAVENNA.

THE history of Ravenna, the last stronghold of declining empire, the capital of the Gothic Italian Kingdom, the seat of the feebly tyrannic Exarchate, long favoured by the munificent regards of Justinian and his orthodox successors, and eventually handed over to the Papacy to become

one of the most precious jewels in the Tiara, is fraught with romantic incident, contrasts, and eventful vicissitude. Her ecclesiastical annals alone are so important as to suffice for an interesting chapter in Italian story; and her religious monuments are, of their description, unique, less impaired by modern interferences, and more impressively complete than those of Rome; whilst supplying the fullest illustration of the ideas and genius that animated sacred art in the fifth and sixth centuries.

Christianity was introduced here by S. Apollinaris, who is represented by legend as the personal friend and disciple of S. Peter, commissioned by that apostle from Rome to found this illustrious Church in the Adriatic; and surviving through an ordeal of multiform persecutions to govern his flocks in his missionary diocese for twenty-nine years, after which period he suffered martyrdom, A.D. 74, under Vespasian. An old chronicle describes him as baptizing his converts in the sea, and celebrating mass in a cottage on the shore, the first place of Christian worship here provided; and descending to a date so much later as the beginning of the fifth century, we read in the *Lives of the Ravenna archbishops* by Agnellus, that till S. Ursus (elected to this see about 400) built the first regular church for his cathedral, dedicated under the name "Anastasis," the Christians here had no other temples than cottages, worshipping "in tuguriis," as the writer says.¹ Whilst Ravenna was the imperial residence during the period most disastrous for the Western Empire, Honorius, Valentinian III., and Galla Placidia conferred many benefits on this city in the way of religious foundations and embellishments. The Arian Theodoric was also a benefactor to his capital, and, judged by the light of his time, an intelligent autocrat, who promoted civilisation at this centre. After the government of his successors, the Greek Exarchs, had lasted 185 years,² the last of those viceregal officers was driven from hence (A.D. 754) by Astolphus, the Longobard king; and Ravenna became, for but a short period indeed, the new capital of that semi-barbaric people. Soon occurred those events so important to the temporal interests of the Papacy; the donation of Pepin comprising in the liberal concession to Rome (755) the whole of the province which from this time began to be designated "Romagna." From this period the government of Ravenna was administered by her prelates in the name of and in subjection to the Popes (though some of them seem to have been loath to submit to such yoke;)³ but about the time that other Italian cities

¹ In this respect art-historians differ from the chronicler, assigning the date 380, or about that year, to the origin of the first architectonic cathedral at Ravenna. (Ricci, *Storia dell' Architettura in Italia*.)

² According to some historians, 199 years.

³ Long after the Greek Exarchate had ceased as a political administration under the Emperors, the Romagna province retained the same name, and the Ravenna bishopric seems to have affected the right to succeed to the Byzantine government over this city and territory. Her prelates, inspired perhaps by the recent example of the Popes, made some attempt to obtain temporal power from Charles the Great over the Marches of Ancona. It is evident that it was by the sole authority of the Pope, appealed to with success, that Charles the Great was allowed to carry away marbles and art-works from Ravenna for enriching his new residence and basilica at Aix-la-Chapelle—a fatal precedent!

freed themselves from the bondage of aristocratic or imperial dominion, Ravenna also cast off the authority of her mitred rulers, and constituted her new government on independently republican principles, with a general council of 250, and a special council of 70 citizens. In 1218 one of the powerful Traversari family disturbed this order of things by raising himself to the rank of Duke of Ravenna, a title yet new, but without otherwise setting aside the institutions of his native city. In 1240 Ravenna fell under the power of the Emperor Frederick II., who did not scruple to sacrifice her liberties by consigning her, eight years afterwards, to the troops of Pope Innocent IV., thenceforth to be governed by a Papal officer with the title Count, or Rector of Romagna. But this new political phase was brought to a term about 1300, by the ascendant influence of the Polenta family, who made themselves lords of Ravenna, and retained that power till 1440, when, having become odious to the citizens, their usurpation was overthrown, and the Romagna province spontaneously placed itself under Venice. Till 1509 that Adriatic Republic comprised this acquisition within its territories; then ceded it to the Papacy; and though in 1527 the Venetians again occupied Ravenna in order to make a more efficient stand against the mercenary armies of Charles V., three years later they once more handed over this possession to Rome by the treaty of Bologna. The annexation of this city and province to the Italian kingdom is an event of recent history, and, as well known, accomplished with scarce a shadow of resistance on behalf of the feeble government overthrown.

The above-named chronicle by Agnellus (in Muratori, *Rer. Ital. Script.*) extends over the period from A.D. 50 to 841, and was finished by the writer himself, prelate of this see about 880; being indeed a precious document of those earlier ages in the Italian Church; minute, scrupulously careful in detail, and distinguished by the earnestness of a fresh and simple nature. Not only good deeds and virtues suitable to their station, but the outward looks of the holy men are reported; one, we are told, was *speciosus formæ*, another *hilaris vultu*; one was *magnus prædicator*, another *pater pauperum*; while others are recorded to have preached every day, given a daily banquet, like S. Gregory I., to poor pilgrims, &c. We read nothing of any interposition from Rome in the appointment of these prelates till the time of John Angeloptes (so called from the visions of angels vouchsafed to him) who, occupying this see from 402 to 439, first received the pallium from a Pope—the chronicle indeed says, not from that dignitary, but from the Emperor, Valentinian III.; though we must infer that it was through the appeal of the latter to Rome that the archiepiscopal symbol was actually obtained; and Muratori concludes that the next in succession, Peter Chrysologus, was the first to exercise the authority of Metropolitan, and to receive consecration in person from the Pope. The episode of the meeting between the same John Angeloptes and Attila, and the spiritual appeals by which the fury of the Huns was averted from this city, and his troops induced to traverse it without damage to life or property, presents one of the noblest instances of the high and holy ascendancy obtained by sacerdotal dignitaries, and forms a worthy

counterpart to the still more memorable incident of Pope Leo's appearance in the camp of the same barbarian invaders. Seventeen bishops of this see appeared in the mosaics of the ancient cathedral, (executed 1112, but now unfortunately lost,) all distinguished by the dove hovering near the head,—in allusion to the legend that, after the election of Severus (about 346,) that bird invariably appeared in the assemblages of voters to guide the human choice according to Divine will! Now, the election of Severus was in this wise: the clergy and people having been convened to nominate to the vacant see, an honest weaver, a husband and father, left his loom, not without a little matrimonial altercation previous, urged by curiosity to attend the momentous meeting; ashamed of his mean attire, he hid himself behind the church-door; but presently all eyes turned towards him, for a dove had flown in, and at once alighted on his head! One version makes this occur three times, after the poor man had been turned out of the church, because too shabby for admission, and had reappeared on successive days, to be alike signalised by the Divine portent. At all events the weaver, Severus, was eventually made bishop; and till the twelfth century the tradition prevailed, however kept up, that all his successors were alike pointed out to choice by such visible tokens of the Holy Spirit present! And one moral meaning at least may be profitably derived from this legend, inasmuch as it attests the original freedom in the Church's constitution, the legal intervention of the popular element, and the independence of all external authority in the manner of providing for spiritual needs within the several dioceses, or, we should rather say, within the provinces only, subject to their respective metropolitans. In such examples the poetry of superstition may be the record of truth.

We are told much by Agnellus of the splendours distinguishing the sacred edifices at Ravenna; the munificent donations of emperors and archbishops,—the mosaics on gold ground, the gold and silver tabernacle on the high altar, the paintings illustrative of Evangelic history round church walls, &c. It was, no doubt, the early-attained excellence of art at this centre that gave rise to another beautiful legend referring to a picture of the SAVIOUR in the basilica of S. Peter, built here under Valentinian III. A holy hermit, in some Oriental desert, had prayed earnestly to be permitted to behold the Divine Person as made manifest in the garb of mortality; and it was at last intimated to him in a vision that he should travel to Ravenna, where the actual semblance worn by the Son of Man might be contemplated. He arrived here, followed by two faithful lions, tame and docile as house-dogs; and after observing all the pictures on sacred walls, came before one which an inner voice assured him to be no other than the genuine likeness of the LORD. Kneeling in devout rapture, he poured out his soul in gazing upon the heavenly beauty of that form; and in such overwhelming emotion was his life brought to blissful close, ebbing away with the tide of joy, like that of S. Micholinas, who expired in ecstasy on reaching the summit of Mount Calvary. The citizens hastened to give honourable interment to that pilgrim's remains; and the faithful lions, couching one at the head, one at the foot of his grave,

soon grieved away their lives also, and were buried beside their master. One would give much to be assured which among the pictures, or mosaics, in Ravenna's churches, were the one indicated in this story.

Christian Art in general, but especially the Mosaic, seems to have attained high excellence at Ravenna even earlier than at Rome; and indeed the various works in the latter artistic form of the fifth and sixth centuries that still adorn this city's churches are more interesting, more elaborate, and bolder in composition than the contemporary examples of the same art in the Papal metropolis. Vitreous mosaic (*crusta vermiculata*), substituted for that in coloured marbles or terra cotta more anciently in use, was first applied under the Empire, to the adornment of walls and ceilings in private churches, sometimes also for pavements in temples, or in the banquet hall. In this latter material, more capable of brilliant effect, mosaic was early adopted by the Church for the representation of sacred subjects; its enduring nature, its suitability for majestic and colossal figures or groups, being sufficient recommendation. Banished by antique artists to a subordinate and merely decorative place, where it seldom attempted even the higher range of mythologic subjects, (though we find exceptions indeed in the finest specimens from Pompeii and Præneste,) mosaic, as fostered by the regards of the Church, soon rose into a nobler sphere, and began to claim attention by two characteristics of progressive vitality,—advancement to perfection in technical skill, and superiority in the themes undertaken. When at Rome, lingering in old churches at evening hours, I have frequently observed how the majestic mosaic forms that look down from the vaulted apse or storied chancel arch gain enhanced effect, more solemnly expressive in the dim light, whilst other coloured representations become too obscure for notice; and it is undeniable that, though some charms are more easily felt than explained, many of those early Christian art works have power to impress and interest, quite apart from claims of the beautiful, and even when their characteristics are actually rude or grotesque. The Mosaic is pre-eminently a religious art in its higher capabilities.

Turning to the examples of this form of art at Ravenna, we find the mosaic adornment of churches become conspicuous in the fifth century, through the care of Archbishops, of Honorius, and Galla Placidia, and in the latter part of the sixth century, after the fall of the Gothic kingdom, the churches rebuilt, or reconstructed for Catholic instead of Arian worship here, received new embellishments, though it is in some instances uncertain whether their extant treasures be attributable to heretic or orthodox donors. The beautiful and varied series ordered for the chapel of the archiepiscopal palace, about 440, are still seen in preservation. Those in the basilica of S. John, founded by Galla Placidia, 425, have perished, save a few insignificant fragments; another church, raised by that princess in 438, was almost rebuilt and entirely modernized in 1683. The mosaics of the sixth century in the now ruinous *S. Michele* have been sold, and left to find their way to Berlin. When the cathedral was rebuilt in 1735, with almost total loss of its ancient artistic wealth, and without regard for the norma of the original in the new architecture, among other contents that perished were all the mosaics of the tribune and chancel, ordered by

an archbishop in 1112, their subjects, the Resurrection and Ascension, the martyrdom of S. Apollinaris, and the seventeen sainted prelates of this see.

When Ravenna was an important naval station, and the sea (now nearly four miles distant) only divided from her walls by the waters of a vast lagoon amidst which they rose, Augustus turned these local advantages to account by constructing a harbour capable of sheltering 250 ships, called *Portus Classis*, between which and the city soon sprang up a populous suburb or rather additional town, known as *Cæsarea*. The basilica of *S. Apollinare in Classe*, about two miles from the actual city, is the sole monument that retains merely in its name the records of that populous quarter, never restored after having been laid waste by the Longobards in 728. In the story of architecture this once splendid church fills a conspicuous place, being described by Agincourt as "a new example of the blending of the form of the temple with that of the antique basilica, in order to its adaptation for the rites and usages of the Church in early Christian periods." Considered the most perfect model of its class in Italy, it has, notwithstanding such high claims, been subjected to many and grievous outrages; and when I visited Ravenna, (before the change of government,) nothing so surprised me as the condition of woeful neglect and dilapidation in which I found this magnificent edifice. It seemed like a mournfully impressive type of the decline of that ancient Christianity itself, that pure and apostolic constitution of the Church of the first centuries, over whose ruins the potent system of the Papacy has been constructed. This basilica of *Cæsarea* attained completeness by the year 549, after rapid execution of the works under the direction of Julianus, the treasurer, (*argentarius*), who here represented the Government of Justinian, and who had already founded the splendid church of S. Vitalis within the city's ancient circuit. An atrium with porticoes extended in front; the nave (130 feet in length) was divided from the aisles by twenty-four massive columns of Hymettian marbles with Corinthian capitals, supporting arcades, above which rose a high attic pierced with round-arched windows; the roof resting on rafters concealed by no woodwork; beyond this nave a flight of steps above a crypt leads into the sanctuary, which terminates in a vaulted apse, adorned with mosaics, still entire in their olden and characteristic beauty. In the year 596 was built a monastery, adjoining the church; restorations were effected in the ninth century by order of Pope Leo III., but in later times began the work of spoliation; many valuable mosaics perished; of more than fifty windows the greater number were ruthlessly blocked up; the pillared atrium was taken down; the interior walls were stripped of the fine marble completely clothing them, by order of Sigismund Malatesta, lord of Rimini, to which city those spoils were transferred (in 1450.) The monastery was suppressed, its buildings to be left desolate, from a period not, I believe, certain: and a dreary old farmhouse now represents, or rather occupies the remains of that cloistral establishment.

Never shall I forget the first impression received from this still noble, though now forlorn, monument of the sixth century which stands close to the solitary road in the midst of a vast marshy plain, that

mournful landscape, bounded westward by distant Apennines, in low but graceful varied outlines, to the east by the historic pine-forest, extending as far as the eye can reach, as it divides the level maremma from the sea with its dense growth, presenting the apparent solidity and regularity in form of another mountain chain. It was the sunset hour of a fine May day, and yet even that joyous season did not dispel the monotonous melancholy of the scene,—accordant indeed with the character of that lone church: and as I stood within its portal to observe the last gleam of golden light on the Apennines, the continual croaking of frogs in the marsh around was the sole sound to disturb the silence. Not a human being did I see in or near the sacred premises except the invariable *custode*, though at this period the desolate-looking farm was I believe tenanted, one wing being the habitation of the priest here on duty for the celebration of a daily mass, but obliged to leave at night on account of the fatal malaria, throughout the sultrier months. The exterior, plain and venerably simple, has no very remarkable feature left to it at present, save the high cylindrical campanile that rises near one angle of a façade, partly concealed by those dismal farm buildings. But the effect, as one enters the nave, is at once unreal and majestic, nor has the character of splendour been altogether obliterated by the sad vicissitudes this building has passed through. The medallion portraits of the Archbishops still look down a solemn company from above the arcades; not more than three altars (probably the usual number, if indeed more than one was admitted, in basilicas of the same period) are seen, each surmounted by a richly moulded marble canopy, in the perspective beyond the files of pillars,—except indeed one other, isolated in the nave, and evidently more modern, small and cubic in form, bearing an inscription that tells how S. Apollinaris twice appeared on this spot, and thence proceeded to incense the holy place, visible during his vigils to the young S. Romuald, and enjoining him to devote himself to the religious life, before that step had been taken by the founder of the Camaldulense Order. Eight marble sarcophagi, the tombs of archbishops, in the aisles, present early examples of Christian symbolism in their relief ornaments. The portraits of those prelates, in the nave of mosaic, in the aisles of fresco-painting,—have been completed in succession down to the last, Cardinal Falconieri, 126th occupant of this Metropolitan See. But the mosaics in the tribune, probably ordered by the Archbishop Agnellus (553–66,) are the most precious among art-works still preserved here.

C. J. H.

LINCOLN CATHEDRAL RESTORATIONS.

To the Editor of the Ecclesiologist.

SIR,—The discussion of this subject has long been a public matter, but during last year there were introduced into it elements of heat, violence, and prejudice, by the attacking party, which seemed to me

ill calculated to lead to a just judgment. As a by-stander I had formed and expressed an opinion before the more noisy controversy arose, and I have since endeavoured again to examine the merits of the restoration. The course I have taken will appear in the following narrative.

Early in December, 1864, I visited Lincoln. I made some careful observations of the whole building, and noted the restoration which for many years had been carried on on the whole south side of the building, and on the Early English part of the west front. I considered that the work of repair and preservation had been effected with great care and with a good result. The Norman work of the west front is entirely framed in and surrounded by the later work, and the contrast between the two periods of work was singular: the black surface of the Norman, surrounded by the grey surface of the Early English masonry. Repairs had commenced on this Norman work. The insertion of some new stones had a disagreeable patch-work appearance. Some attempts were in progress to remove the black from the old stone to get over this. The restoration of the carved work of the central door was in progress, with the same effect of contrast of colour between the new and old work. The old work had some perplexing peculiarities, and appeared in a state of surprising preservation for work near 800 years old. The mean sandstone columns were still in situ in the south door. I wrote at the time to my father-in-law (the late lamented archæologist, Mr. T. J. Pettigrew) and expressed the satisfaction, notwithstanding the existing controversy, which I felt at what I saw.

I was present at the meeting of the Ecclesiological Society in the following summer, when Sir Charles Anderson and Mr. Williams spoke on the subject of Lincoln; and had the controversy been left in unprofessional hands, I should not have thought of presenting myself in the matter, but when Mr. Street acknowledged that he had not seen the work, and yet proceeded unwarily with the warmth of a partizan to express opinions which he had had no opportunity to balance, I did wish that my own voice might be heard, simply as to what I had seen. I was however compelled to leave the room before the conclusion of his lengthy address, having an appointment to keep some two miles distant.

I took the first opportunity of meeting Mr. Webb, to tell him that I thought Mr. Street had incautiously committed himself to the condemnation of work which, if properly considered, did not require such condemnation, and that I had previously seen it and held an opinion contrary to the line which Mr. Street had taken. I then learned from Mr. Webb that Mr. Street had been to Lincoln since making his speech, and was prepared to endorse the judgment he had already expressed: nor was I surprised to learn that he would do so, for after what had passed I could scarcely consider his judgment at liberty in the matter. It is not in human nature that it should be so.

In due course Mr. Street's deliberate endorsement appeared in your pages.

Again, in December, 1865, soon after Mr. Street's judgment appeared in print, I had occasion to visit Lincoln, on no affair connected

with the church. Late in the afternoon I had concluded my business for the day, and bent my steps to the Minster, thinking that I had put Mr. Street's paper in my pocket, as I meant to have done. I knew not a soul in Lincoln, and as I passed the eastern archway of the Minster yard I discovered that I had left Mr. Street's paper at home. Well, if I could only find Mr. Massingberd, he would be sure to have it; and so crossing over to a gentleman who had passed the archway with me, I inquired for the chancellor's house. It proved to be the chancellor himself, and from him I obtained Mr. Street's paper, and went at once with his criticisms in my hand to correct if necessary my own opinions on the spot. I learned from Mr. Massingberd that Mr. Buckler, of Oxford, the Dean and Chapter's architect, would be in Lincoln the next morning, and as my engagements the next day commenced at ten o'clock, I was glad to be able through Mr. Massingberd to arrange for a short meeting previously with Mr. Buckler.

After my inspection of the west front of the minster by the light of Mr. Street's observations, I went to my hotel and wrote the notes, of which the following is a copy.

"The front has just been entirely cleaned down so far as the Norman work (the Early English work had been already done) is concerned, except a small portion about the south door, where the process is still in progress. The nature of the cleaning is perfectly recorded on the face of the work. Some new stones have been inserted, every one of which may be detected by the difference in the axe or chisel marks upon the stone compared with those of the old work; the new stones are not so deeply nor so regularly marked with the tool as most of the old. The new stones are all alike, but not so the old, for some of them appear to have been finished with a pointed tool, and not a flat-edged one, and in others a difference in the nature of the stone gives a different character to the work upon them. As the nature of the old work can so clearly be detected, so it is perfectly apparent whenever new tool marks have been introduced; this is not to be found to any great extent, and it has not effaced the old marks. The blackness of the Norman facing contrasted unpleasantly with the late work. The great difficulty of dealing with it appears to be that the old facing was so thoroughly black, that to insert new stones into it where needful for repairs, was like introducing white patches on a black surface; the very disagreeable effect of this was more apparent a year ago, when more of the black remained, than now, that a tolerably even surface colour has been obtained; yet there is not a single old stone which does not retain upon it abundant traces of the black. It will certainly be an advantage when the weather has somewhat toned down this effect, the desirableness of which is most apparent to the right of the south door. The process having been once entered upon, it would probably strike most people that just here it has not been perfectly done, but the difficulty lies in the greater roughness of the surface which would have to be absolutely chiselled way to effect it perfectly. In the central door the bottom part of one of the shafts, that with birds in it, is not satisfactorily treated, but is an insertion of modern times. The birds certainly have not an ancient character, but in

the rest of this magnificent door, of which even more than I have pointed out is neither ancient nor new, elaborately enriched with carving in every part, it is merely querulous to raise objections. Here and there new pieces of carving have now been introduced, and the reason for so doing is obvious when the broken state of some of that in the south door is observed, but the new pieces are to a practised eye perfectly distinguishable, and the old has lost none of its character; in some serpents which are on one of the north shafts, at about six feet from the pavement, the most marvellously delicate cuttings of their fangs, and of the minutely hair-like folds in their skins, are as perfect, not only as before they were cleaned, but as when they were cut long ago, and yet they most distinctly have not been tampered with in the cleaning. In the north door the mouldings and carvings are as good as ever, and as well cleaned as could be done. I am totally unable to realize Mr. Street's objections. The discovery of a fault in the minute nail-head ornament of which he speaks, amongst such a mass of enrichments, betokens a resolution to discover something which it has been difficult to appease, and shows the difficulty of fixing on anything.

"In the south door the process of repair and cleaning is going on, and in the destroyed and disfigured state of some of the old stones may be seen the difficulty which must arise; either it must be left and dilapidation go on, or else to repair them and clean their neighbours is the right thing to do. Of these neighbours it should be observed, that the most perfect parts are not ancient, but the work of a previous restoration now blackened by time equally with the oldest parts."

In the morning I read these remarks at Mr. Massingberd's house to him and Mr. Buckler, and then for a quarter of an hour at the west front I had the benefit of Mr. Buckler's own intimate acquaintance with the building. I had, as my notes show, to some extent observed the work of some previous restoration, but now I perceived that this had gone much further than I had suspected. About the carved work of the three doors there is very little of the ancient work left by this former restoration, (in the south door only a few stones in the last stage of decay,) for much which both myself and others (I think I may say Mr. Street) have so justly admired is in fact not original, I believe Mr. Buckler thinks it of about eighty years ago, but perhaps he will tell us precisely. I could not have conceived that so admirable a work as the serpents of which I have spoken was likely to have been of that period; and as for the birds which Mr. Street so forcibly condemns, the fact is undoubted that they may plainly be seen to have been cleaned with the same freedom from injury as the serpents; and that we are in a few of the stones able to pick out the workmanship of an inferior restorer is, if I mistake not, a testimony to the care with which the present work is being effected.

The mistake into which Mr. Street has fallen appears to be, that he was not aware of the former restoration. I was myself puzzled at the wonderful preservation of some of the carving, and except where I saw a few inferior pieces, and they are but few, I was not prepared to think it probable that such admirable work could be of eighty years ago.

In the discussion on Restoration it was almost certain that so large a subject would turn on one or two special instances, and not discussion only, but the whole question, must rest on special cases. General rules are easily laid down, but their application is met in each case by a host of contingencies requiring all sorts of exceptions. I should be quite as unwilling to insist on the axiom that not a stone shall be touched of ancient work, which is not without advocates, as I should be opposed to the rule that every discoloured stone shall be scraped. Restoration is in every case a question of degree. Admit that it is necessary, and then in each case separately the decision must be made how far it shall go. No doubt to touch an ancient stone is to vitiate its authority as an example of antiquity. In this light it is no use to say that every stone was marked and replaced. What would be thought of the authority of a deed whose words had been cut out separately, and then stuck together on a fresh sheet? Admit that instances justify this process with buildings, but then it is quite certain that other processes too may be necessary, the introduction of new stone, and even of new members, and thus a work praiseworthy for the preservation, and possibly the utility it effects, is clouded by the prospect of the authority destroyed.

At Lincoln my object has been to testify that in the heat of discussion some work has had an antiquity attributed to it which it does not possess, whilst it does possess a very large amount of merit, and further, that this merit is not effaced by the recent cleaning, any more than the obvious antiquity of the work adjoining and similarly dealt with. I should be sorry if a mistaken condemnation of work in the west front should prevent the rescue from its present melancholy dilapidation of the cloister, and some other parts still untouched at this cathedral.

GORDON M. HILLS.

To the Editor of the Ecclesiologist.

DEAR SIR,—This controversy upon the ruin of Lincoln cathedral, as far as your pages are concerned, is one of the most remarkable that I have ever had to do with. It began by a high dignitary of a stately minster, in addressing one member of your committee who for the day acted for our President, calling another member, and a contributor for many years to your periodical, “an ignorant scribbler,” and by hinting that—worse still—he was unworthy of credit. It is true that, in a local paper, he handsomely withdrew these observations. But perhaps one of the most curious parts of the whole matter was the excuse given for having thus written: it was that he had never seen the letter which he stigmatized as the work of an ignorant, untrustworthy scribbler, and that he did not even know that the writer had subscribed his name at all; so that it might possibly, and in fact not improbably, have been written by Mr. G. G. Scott or Mr. Street, for aught the Chancellor knew to the contrary.

To Mr. Massingberd's letter I gave a lengthy and at present quite unanswered reply, having visited Lincoln for the purpose with a gen-

tleman who, as a collector of works of art of the highest class, and as a judge of art in general, is well known in art circles. Our opinions were unanimous on the subject. We had no doubt whatever; and so I wrote very plainly what I knew. I was happy in having my opinion backed by a writer and architect of great eminence, with whom I was not personally acquainted, and who had never spoken a word upon this subject in my presence. I mention this to show that Mr. Street's opinion, formed upon the spot, was entirely independent of what I had written. No sneer about human nature, nor imputation of unworthy motives, will shake the weight of that gentleman's testimony; if an answer is to be given to it, it must be by argument and plain statement of fact.

Well, Mr. Street's letter, which has caused among some of the profession such mighty displeasure—one architect, forsooth, had not the right to point out the defects of another, though, by the bye, it has never yet been shown that any architect is more than nominally answerable for all this wretched, senseless scrape—appeared in your pages. To this the Chancellor replies that he leaves the matter in the hands of Mr. Buckler, the cathedral architect.

Well, sir, we have been waiting and waiting to see what any respectable architect could possibly have to say in defence of barbarism so glaring, condemned as it had been not only by private art-lovers, but by some of the very foremost men of all these times. We waited, I say, till we at last thought that the hint had been taken, that as there was no valid excuse possible but the plea of utter ignorance, the matter should be allowed to drop, when lo! a "*Deus ex machina*" appears. By pure accident Mr. Gordon Hills goes to Lincoln on business, quite unconnected with the cathedral; by accident he meets the Chancellor; by accident also Mr. Buckler happens to be in the place at the same time; and so the triumvirate meet, and the letter which you print this month is the upshot.

While upon this chapter of accidents I may as well notice that an accident also occurred to me in the same city. I ordered a large photograph of the north-east door to be taken, when the peeling had just begun. No doubt, if this photograph had been taken, it would have been one of the most instructive illustrations ever executed; but, at the same time, it would have been highly condemnatory of the Lincoln cleaners. Well, by accident the photographer, though he promised to put the matter in hand the next day, was so busy till the whole thing had been cleaned, that he could not take my negative, although at the same time, by accident, Mr. Massingberd went to the same photographer, and was able to get the south-west door photographed. Is not this a curious chapter of accidents? I consider this failure of getting the door taken quite a calamity, as the work below the spring of the arch was of such extraordinary beauty.

Well, sir, these gentlemen accidentally met, and agreed to Mr. Hills' letter and Mr. Buckler's discoveries. What do the contents of this letter amount to? We first have a reiteration of the old excuse, that the Norman work was so black that it would not harmonize with the new stone, or with the already flayed Early English work, and so

it was absolutely necessary to "make a right by doing two wrongs." The surface must be made uniform, even if doing so destroyed the art and endangered the durability of the whole structure. They came, however, to certain parts where, after all, uniformity could have been gained only by chiselling away the surface, and this was rather too strong a measure even for these Vandals; and so they trust to Providence to help them out of the difficulty.

But as to the art of the matter we are all clearly in the wrong. "In the central door the bottom of one of the shafts is not satisfactorily treated, but then it is only modern work, after all." If I understand Mr. Hills rightly, he goes on to say that it is "merely querulous" to find any fault with the way in which the great west door has been scrubbed; for that all the repair was quite necessary, and that the "old work has lost none of its character." After what the judges, professional and otherwise, have said on this point, especially Mr. Street and another still more eminent authority, some may say that this is merely a matter of opinion, with Mr. Hills on the one side and this overwhelming authority on the other. But I will not allow even this. I will not admit for a moment that it is an open question whether or no an ancient work of sculpture, which has been robbed of its silicious patina, and retouched with a sharp iron tool has lost any of its character. It is only one more sad instance of the fact that so few architects of the present day are artists; that so many have no real appreciation of true art at all; that to them a copy, even a bad one, as at Lincoln, is as good as an original; and so that it is no wonder that most of the new sculpture in wood and stone is so spiritless and unfeeling. This want of the perceptive power is actually confessed, though of course unintentionally, in Mr. Hills' letter. "I am totally unable," says your correspondent, "to realize Mr. Street's objection;" which is no doubt true enough. He also seems to have been struck by the difficulty of tampering with the south-west door; he speaks of its destroyed and disfigured state. This is just what I pointed out—that if it were treated as the central portal has been, the result would be absolute renewal; though, if left to itself, it would last in its present state probably quite as long as anything they might put in its stead.

But the most astounding part of the whole letter is an alleged assertion on the part of Mr. Buckler, in which Mr. Hills fully coincides, that nearly all the most perfect and loveliest carving of these three beautiful doorways is modern, probably of some eighty years ago! If Mr. Buckler wants us to believe in so astonishing—I may say so miraculous—a circumstance, he should give us good reasons for his having formed such an opinion, and certainly not have left it to some one else to tell his story for him. The outer world will doubtless be rather apt to believe that Mr. Buckler, knowing, as he cannot fail to do, that there is no denying that the whole character of this fine work has been destroyed, now starts a theory which may satisfy or take in the ignorant, viz., that it is of no great consequence, after all, for that the work is not Norman, or even mediæval. But this excuse will not serve him. If, as is asserted, by some circumstances little short of a

miracle, this lovely work was executed in the very worst period of English art, some seventy or eighty years ago, it was still more important than ever that the most religious care should have been taken of it; for, upon Mr. Buckler's alleged theory, the Lincoln eighteenth century Romanesque doorways are *unique*. There is nothing to compare with them of anything like eighty or one hundred years ago in the whole world.

But the whole theory is an absurdity—a very lame attempt to bolster up a hopeless case. Mr. Buckler can surely have very little confidence in such a notion, or he surely would not have left it to another to propound it. If he really believes he has made such an astonishing discovery as is pretended in Mr. Hills' letter, he ought not to have sent the fact to you second-hand; and in justice to himself and courtesy to you he should have given the grounds upon which he makes an assertion apparently so ridiculous,—so opposed to the opinions of all the distinguished men who have admired those most choice specimens of Norman art. An eminent architect, whom I quoted in my last letter, described these two doors as among the “choicest morsels of the kind in Europe.”

They have been the delight of all who have made mediæval art their study; their details have been copied into half the books on architecture. I doubt whether anything more exquisite than the abacus of the north-west door, before it was rasped away, was to be found anywhere, and all this we are to believe, without proof, is modern, because Mr. Hills tells us that Mr. Buckler thinks so, and he perfectly agrees with him.

No one who can tell the difference between a daub and an original can doubt that the Dean and Chapter have sinned grievously; their case is certainly not mended by such a defence as that now set up. They have sinned more deeply than the public generally is aware, because, before the damage was done, an architect, second to none of the day, wrote them a full and earnest letter, explaining the damage that must arise if the course pursued in the Early English part of the building were persisted in in the Norman work. Might I not challenge the authorities to produce that letter? If there is anything in it against us, no doubt they will have a powerful answer to us. I appeal to the distinguished writer of that letter, and beseech him to consider whether it is not time that the influence of his great name should be added to our more feeble voices. This is surely no case for there being any squeamishness about professional etiquette. Who can tell, if public opinion be not fully roused, what damage may next be done—what, for example, may be perpetrated in the interior? It is quite horrifying to think of the Angel Choir and the lovely carved foliage throughout the building being submitted to the hands of men who avow that they do not believe that the removal of the hard surface of sculpture has any detrimental effect, or in any way destroys the character of the work.

Yours, &c.,

J. C. J.

Hackney, March 19, 1866.

ARCHÆOLOGICAL CONGRESS IN LONDON.

THE Archæological Institute of Great Britain and Ireland has now published full particulars of its proposed annual meeting, to be held in London this summer between July 17 and July 25.

"The proposition of holding the Annual Meeting of the Institute in London at an early date was brought under the consideration of the members at the Warwick Meeting in 1864. After due deliberation the proposal met with very general encouragement, but it was felt that such a meeting, to be successful, required greater time for preparation than an Ordinary Annual Meeting, and it would be better therefore not to hold the next succeeding Congress in the metropolis. The subject was thought so vast in itself; the interests affected by the objects coming ordinarily under the notice of the archæologists so great, and the objects themselves so rapidly changing under the action of the busy life of the metropolis or being overlaid by it, that the difficulties of such an undertaking seemed only to be counterbalanced by its desirability.

"The council are highly gratified in being able to announce that the proposal of a London meeting, including a visit to Windsor, the favourite residence of so many of our Sovereigns, and a grand example of a fortified palace, was at once cordially approved by Her Majesty, and her permission to visit the castle with its rich treasures of art and historical associations, was most graciously conceded. A Windsor Congress of Archæologists had been, it is believed, contemplated by His Royal Highness the lamented Prince Consort, Patron of the Institute, when, through Mr. B. B. Woodward, H. M. Librarian, (in the autumn of 1861,) he commended the subject of the History of Windsor Castle to the consideration of a select number of antiquaries and historical writers. The chief results of the researches of those gentlemen will be made available at the forthcoming meeting.

"In the city of London itself a most cordial promise of welcome has been given by the Right Honourable the Lord Mayor; and the Court of Common Council has liberally conceded the use of the noble Guildhall for the opening meeting, and of other accommodation for business purposes.

"His Grace the Archbishop of Canterbury, and other chief dignitaries of the Church, together with various learned bodies in the metropolis, have also given promises of kind encouragement and support.

"It is not the intention of the council to attempt here to indicate even the chief objects of archæological interest which London affords, and which might be presented to the meeting; but simply to refer to those which have been promised to be submitted to consideration.

"The beautiful mediæval cathedral of London (as it may perhaps be called,) Westminster Abbey, will be the subject appropriated to the Dean of Westminster, who will treat of the historical incidents connected with it, the coronations, ceremonials, and the royal obsequies of which it has been the scene. Professor Willis, whose discourses on cathedrals have been of singular interest and attraction at the annual meetings of the Institute, will, together with Mr. G. G. Scott, treat of the architecture of the Abbey; and Professor Westmacott will undertake the royal monuments and sculpture it contains.

"It is hoped that some of the other fine ecclesiastical buildings in and near London, especially those city churches which escaped the Great Fire, will be subjects of investigation. Waltham Abbey, the noble burial-place of its founder, the last Saxon King of England (of whose death this year is the 800th anniversary,) will be visited, and has been taken as a theme by Mr. E. A. Freeman.

"London itself, in its early life as a Roman city, and in the varied and

numerous stages of its growth during mediæval times; in the developement of its commercial greatness, its customs, and its municipal institutions; the consideration of the worthies it has produced; its episcopal see and old S. Paul's; the royal palaces, and the primatial palace of Lambeth in its vicinity, will furnish many subjects of absorbing interest and of agreeable discussion. The consideration of the origin and bearing of antiquarian institutions and museums in the metropolis will probably be the subject of the introductory discourse to be delivered by one of the presidents of the sections.

"A subject of great historic interest in connection with the Roman conquest and occupation of the neighbourhood of London, the campaign of Aulus Plautius, will be brought before the meeting, by Dr. Guest, Master of Gonville and Caius College, Cambridge. Professor Worsaae, of Copenhagen, in consideration of the great interest attaching to the hardy Northmen who ruled for a time in England, will, it may be hoped, give a discourse upon the Danes on the Thames, of whose inroads so remarkable a vestige is to be found in their defensive work, the Moat at Fulham Palace. The architectural features of that fine example of military architecture, the Tower of London, and its documentary history, will be elucidated by the able pen of Mr. G. T. Clark; while the historical events of which it has been the scene will be a stirring theme selected by Mr. W. Hepworth Dixon.

"In close proximity to Windsor is one of our earliest and noblest public schools, Eton College. Its fine chapel and remarkable collegiate arrangements will afford another worthy subject of discourse to Professor Willis; and the provost has promised cordially to welcome the Institute on the occasion of their visit, and to afford the fullest facilities for the examination of the buildings.

"It is intended that the excursions shall not be numerous, as many of the objects to be visited are at a distance from the centre of London. The important excursion to Windsor and Eton will be the only one occupying an entire day. It is anticipated, however, that arrangements may be made for short excursions to Hampton Court (where Mr. George Scharf will lecture on the magnificent collection of paintings,) Waltham Abbey, and Eltham.

"The occasion of the London Meeting seemed to afford the council an excellent opportunity for the inauguration of a new Section: that of Primæval Antiquities. The subject itself has grown up into a science since the establishment of the Institute, and questions within its province have frequently been discussed, and their discussion encouraged, at the meetings of the Institute. The introductory address, to be delivered by so able an Ethnologist as the President of this Section, and the discussions, in which it is anticipated that Professor Phillips and several other distinguished savants will join, cannot fail to be of great interest.

"One usual feature of the annual meeting of the Institute will be wanting on this occasion. The council from the first decided not to attempt to form any museum. Such an attraction is, on this occasion, already supplied in the many noble and curious collections scattered about the metropolis and its neighbourhood. And for this year the formation of an Historical Portrait Gallery on such a grand scale as that now formed at South Kensington, will present to the visitors to the meeting a collection of the portraits of worthies and notables of nearly every county and district, such as the Institute has often been the means of bringing together for the neighbourhood of its place of meeting, or for some specialty illustrative of events connected with it. There will also be arranged a special exhibition of objects relating to London in one of the rooms of the British Museum, under the direction of the Keeper of the MSS. It were, however, much to be desired that the opportunity should be taken for collecting and exhibiting the numerous original paintings, maps, drawings, and engravings illustrative of the growth and progress of this vast metropolis."

The Queen appears as Patron, and the Prince of Wales as Honorary

President of the Congress. Lord Camden is President of the meeting, Sir John Lubbock, Mr. Birch, Mr. Beresford Hope, and the Dean of Westminster, of the respective sections of Primæval Antiquities, Antiquities, Architecture, and History.

THE CHURCH OF WARDEN, IN SHEPPEY.

To the Editor of the Ecclesiologist.

SIR,—Most of your readers are, no doubt, aware that on the coast of Kent two churches have been suffered to fall into ruin from the ravages of the sea. I allude to Reculver, at the mouth of the Thames, and to Broomhill, near Dungeness; but they may not be cognisant of the fact, that another may be expected to be added to the number ere long. This is S. James, Warden, in Sheppey, which stands within a few feet of the cliff, on what was once a bold headland, known as Warden Point, or the Land's End of Sheppey. The church has certainly no architectural features to recommend it to notice, being a mere patchwork of rubble and brick, with a tower built some forty years ago, with part of the stone from Old London Bridge. It is, however, of considerable antiquity, and was granted by Henry III. to the Maison Dieu at Dover. At the Dissolution it fell into the hands of Sir Thomas Cheyney, the then Warden of the Cinque Ports, was afterwards the property of Admiral Hosier, an officer of repute in the days of George I., and is now owned by Mr. V. B. Simpson.

The wasting of the Sheppey cliffs is a fact well known to every geologist, and it has been assumed (perhaps too hastily) that no human means can successfully contend with it; but even granting this, it does seem pitiable that an ancient sacred structure should be allowed to drop piecemeal into the waves, without attracting as much notice as the fall of a factory-chimney. If we cannot save the church, let us at least avoid the scandal.

Being in the habit of visiting the island, I have for years marked the danger of Warden church, and in the year 1860 I endeavoured to call attention to it in the pages of the "*Gentleman's Magazine*,"¹ for I thought a remedy might then be applied; it was not applied, and the case is hopeless now; for a visit to the spot a few days ago convinced me at least that the existence of the sacred edifice cannot be prolonged beyond a very brief period; I venture to think that the following statement will also convince others. In the course of less than six years a field of several acres, on which stood a coast-guard station and a small inn, has disappeared. It has been followed by a broad carriage-road, a row of stately elms, and a considerable portion of the churchyard; the *débris* forms mounds on the beach some eighty feet below. Nothing now remains but a strip of land, less than forty feet wide, which is cracked in all directions, and is hardly safe to traverse, between the

¹ "A Visit to Sheppey," Sept. 1860, p. 244.

south-east angle of the church and the sea. I may further remark that the whole of this end of Sheppey is now in the occupation of a London brickmaker, whose operations cannot be expected to have a conservative tendency.

Would it not be better, then, to pull down the church at once, remove the tombs (of which there are more than might be expected in so secluded a region,) and annex the parish (its population is only about forty,) to the neighbouring one of Eastchurch, where there is a handsome Perpendicular church, that can accommodate far more than its present attendance?

For the information of any one who may wish to verify my statement, I may say, that Warden is about eight miles east from either the Sheerness or Queenborough railway-station; and that if the former be the point of departure, a series of very fine views, extending from the Thames to the Swale, may be enjoyed. The church of Minster, with its fine Northwood brass and curious Shurland tomb—Eastchurch, with the Livesay monument—and Shurland, the fragment of a noble Tudor manor house, can all be taken on the journey, and each will repay the trouble.

I remain, &c.,

W. E. FLAHERTY.

Hackney, March 15, 1866.

GLOUCESTER CATHEDRAL AND ITS RESTORATION.

ANOTHER cathedral is consigned to the hands of Mr. Scott. The architect to the chapter, Mr. Fulljames, has acted very nobly in resigning his office to Mr. Scott, (that a name more widely renowned than his own may give greater public confidence to the work of restoration,) and at the same time adding a large sum from his own purse to the subscription list. The rougher part of restoration has been for some years past his work, and well done, in the foundations, walls, and windows of this once "Abbey of S. Peter." Mr. Scott's work will be to revive its spirit as a *church*.

The work lies in the choir and transepts. Their present condition is unhappy to a degree. The stolid age which followed the Puritan devastation has out-Vanburgh'd Vanburgh in the weights it has here laid upon mother earth. The stalls on either side of the choir are buried behind a dark rampart of oak pewing, heavy and featureless; and the openings to the transepts are blocked up by galleries—the east end, behind the altar, is walled up with a flat barrier of stone, *ingens informe cui lumen ademptum*,—and the west end is fortified by a mass of masonry more fit to stand a siege than merely to carry an organ. The choir is very lofty, much more lofty than the nave. Those ungainly blocks which hem it in on every side give it the effect of a well. The very air of it seems oppressive. Here is work for Mr. Scott. There can be little or no scruple about dealing with the wall behind the altar,

the work of our own times ; nor with the organ-screen, which is due to Dr. Griffiths, in the year 1828 ; nor with the modern galleries above and behind the stalls ; nor with the blocks of pews which smother them in front with all the oppressive ugliness of the age of Queen Anne.

The only apparent difficulty is in dealing with the organ-screen ; but there is no difficulty there. What the original structure was which supported the holy rood can be very fairly conceived from record and analogy. A notice of it is quoted in Rudder's and Fosbroke's *Histories of the County*, from the MS. notes of Archdeacon Furney, Archdeacon of Surrey, about the middle of last century, to the effect that "just below the ascent into the choir, on each side of it, was a fine stone screen, erected by one of the abbots : and directly opposite the entrance to the choir was a large door, and arch over it, which had a chapel and a fine altar upon it supported by two pillars. This was unfortunately removed for Bishop Benson's absurd screen." The Abbot here mentioned was most probably Abbot Wygmore. He first introduced that system of lacing Gothic tracery over the original Norman work, which was after his time continued throughout the entire choir and transepts. He was Abbot from 1329 to 1337. It is recorded of him that he "built the entrance to the choir with a square pulpit over its western door, which was in the year 1718 demolished to make room for the organ." For this consummating piece of barbarity the cathedral is indebted to Bishop Benson. He was Bishop from 1735 to 1752, a man of good heart and bad taste, living at a time when all art, and almost all religion, had died out in England. It is with his "absurd screen" that we first hear of any organ. The Gospel had been preached to the multitude collected in the nave from the western side of that screen which stood there under Roman Catholic order. It was reserved for the Protestantism of last century to substitute an organ for the Gospel, and to turn its back upon the spiritual necessities of the poor worshippers in the nave. Thenceforth the larger half of the Abbey church was rendered useless. The original screen, with its chapelesque character, altar, sculpture, and pulpit, has entirely disappeared. Bishop Benson's has happily gone also. But if reverence for antiquity is to be the measure of our respect, that reverence for the existing structure can only date back to the period of Dr. Griffiths, in the year of grace 1828. Here, therefore, there can be no difficulty. The whole question of its present treatment is this, How to render the services of the cathedral attractive and impressive to the greatest number of worshippers ?

No re-arrangement of the present structure could effect this equally to throwing open the choir to the nave, as at S. Paul's, Lichfield, Durham, Ely, Canterbury, and in other places, where the real religious purposes and uses of the buildings have prevailed. The actual organ may have suffered more or less in these instances ; but glorious instruments as organs are, cathedrals were built for religious uses on a large scale, which organs and organ screens in many instances greatly impede—and for religious impressions from architectural grandeur and symmetry of effect, which such blocks as organs and their supports not only impede but utterly destroy.

At Gloucester the entire opening of the choir to the nave, as in the instances mentioned, would entail the re-arrangement of a small part of the original abbey choir. The stalls are returned at the west end—leaving an opening only a little wider than the arch of the present screen. The grand object in opening cathedrals is, of course, to bring the solemnities of great sacred ceremonials, such as ordinations or delivery of charges, confirmations, or celebration of festivals and days of national observance, to bear on the masses of the people. Men's senses cannot have been given to them solely to receive impressions from worldly pomp and secular ceremonial. Dense as our beer-drinking people are, they have their degree of capacity for impressions from external circumstance. It would be a great gain to the Church, and to the people themselves, if multitudes could be drawn, as in other countries, and under other religious systems, to the grand and beautiful celebrations of their cathedrals. Screens of solid masonry, barriers, and returned stalls are hopeless impediments to an end so important and desirable.

Here, at Gloucester, the old Benedictine choir remains complete. If it is to be retained, the removal of the huge proportionless organ screen, which now overwhelms it, would be due to it, and due to the cathedral itself. Nor would the organ itself suffer by removal. At the cross of choir and transepts it would stand in the loftiest and most resonant part of the cathedral. The central situation may be for some reasons the best for the organist; but experience has proved in scores of instances that so far as the congregation is concerned, the accompaniment is equally well effected by an organ at one side, at least if it be not banished to the triforium or buried in an aisle. At Gloucester, the position inviting it is the best in the cathedral; more open for its sound, impeding no architectural effect, and well out of everybody's way. We have here a perfect church in the complete proportion of its original design—nave, choir, transepts, and apsidal chapels, all of contemporaneous date—but the organ, with its support, reaching nearly from the floor to the vaulting and blocking up an entire bay in the arcade utterly mars the original and still complete proportion of the old Norman abbey. If the backs of the old stalls were laid bare, a lesser architect than Mr. Scott could clothe them with a screen of wood or stone, with its sculpture and its central cross, as in the earlier days of cathedral restoration at Ely in oak, or as in the last days at Hereford in metal. Thus too would be satisfied that august tribunal of our last earthly destinies under the British constitution, Her Majesty's Judicial Committee of Privy Council, which has but lately decreed, that the cross is a fit and proper accessory in the architecture of a Christian church. Alas! that our "public" should have come to such a pass as to need such a merely secular tribunal to assure them of such a simply religious fact.

If this cathedral were opened out, whether by the simple expedient of folding back right and left the western stalls like the opening of a door, with some light screen "*in ingressu chori*," or by any other expedient, one of the finest architectural coups d'œil in England would be obtained; as fine, though not so large in scale, as Durham, with

features which neither Winchester nor Ely could surpass; an east end, glorious with its original painted glass, which York only surpasses in dimensions; and which neither Lincoln nor Lichfield could exceed in loftiness and richness of effect. Gloucester needs wide and free church room. In one parish, S. Catharine's, its conventual church is a desecrated ruin; and of that of the Holy Trinity, whose spire once rose in the centre of the city, its place now knows it no more.

The treatment of altar and reredos lies in the deep shadows of the unknown future. We wait for the brightness of Mr. Scott's inspirations to dispel them. This grand old abbey merits as deep thoughts as those which produced the reredos of Lichfield and Ely and the screen of Hereford.

The Dean and Chapter have sanctioned the experiment of one part at least of the work being restored in the complete form of religious art, where architecture, sculpture, and colour, are to be combined as far as resources will allow. The part fixed upon is S. Andrew's chapel.

There has been great confusion in assigning the names of S. Paul's and S. Andrew's aisles and chapels to different places. The sole authority is the work of Abbot Frocester, (1381—1412.) He states that Abbot Tokey, (1307—1329, the Abbot who conveyed the body of Edward II. from Berkeley Castle to his abbey of S. Peter, at Gloucester,) built the south aisle of the nave at great cost. That aisle is still the most highly decorated part of the cathedral. But for this statement of Abbot Frocester, who lived only a few years after the event, that aisle might have been attributed to Abbot Wygmore. Which then and where is the aisle which Abbot Wygmore "*ut nunc cernitur, a fundamentis usque ad finem perduxit?*" The south aisle of the nave is disposed of; the north aisle is entirely Norman; the aisles of the choir are also Norman entirely. The only choice, therefore, lies between the north and south transepts. Each transept has one sole chapel, with much importance of effect given to it, approached by steps and adorned with a very costly reredos. The transepts are, in fact, aisles to these chapels. According to Frocester's Chronicle, Abbot Wygmore (1329—1337) "*construxit alam S. Andreæ,*" and Abbot Horton (1355—1377) "*alam S. Pauli.*" The architecture of the south is most evidently earlier than the north. The south transept, therefore, must be assigned to Abbot Wygmore, the recorded builder of S. Andrew's aisle. The argument is supported also by probability; for Wygmore had been prior, and at that time had adorned the prior's altar very sumptuously with painting and gilt sculpture. Abbot Horton (of S. Paul's aisle) is also recorded to have done the same on the north wing of the screen at the entrance of the choir, "*in ingressu chori, in parte Boreali;*" thus completing the two wings of the screen at the back of the abbot's and the prior's stalls. Wygmore is still further associated with the southern side, by having been buried on the south side of the entrance to the choir, ("*in ingressu chori in parte Australi sepelitur, quam ipse construxit cum pulpito ibidem.*") Everything, therefore, conspires to associate Wygmore with the south side of the abbey, and Horton with the north. But the names of S. Paul and S. Andrew have been utterly confounded in modern histories.

On the strength of this argument, from records, association, and style of art, S. Andrew's chapel must have had the altar which gave name to the aisle, viz., the south transept. As such it is now proposed to treat it artistically: the reredos with its sculpture, the walls with their coloured subjects, and the windows with their storied glass, are to be sacred to the associations of that first accepted disciple, S. Andrew.

The only hitch in the argument is in the words, "perduxit a fundamentis usque ad finem." It must be construed that he "perduxit" the Gothicising of it—for the walls of the entire cathedral had been long ago completed by Bishop Aldred just before the Conquest, and Abbot Serlo just after it.

The quotations given above afford us a very fair idea of what the screen between the choir and the nave must have been. They suggest the idea of two elaborately ornate wings, each essentially of the character of a reredos, with altar, sculpture, and painting, joined by an arch between the prior's and the abbot's side, with a pulpit over it. With the pulpit would also have been the holy rood; but it is not recorded, any more than the fact of a man's head would be in his biography. In any reconstruction of a screen, the great desideratum is to obtain, through the central opening, as broad and clear a sight and sound of the altar and of its services as possible from the nave.

In the treatment of the glass it is to be hoped that some order will be adopted. The utter confusion of style and subject of that in the nave is most grievous.

The restoration of the cathedral to the affections of the people around it is the best motive in the restoration of its architecture. To this there is but one way, viz., by affording to them the utmost opportunities of unimpeded communion in its religious services. Let the cathedral be so restored as to invite the people; *then let its ministers make its services grand and impressive.* The lowest will then, and then only, be brought to love and to frequent what now is little else than an offence to them.

Then may we hope to see here also, as the writer of these lines has seen in the vast nave of the cathedral of Milan, in the dusky silence of the earliest dawn, crowds of mute worshippers, most of them the very poorest of the poor, kneeling on its pavement. May the day not be far off when our half Pagan multitudes may be thus collected here, and be found kneeling also in the late hours of evening, again as dark and silent as the dawn, when, as in that glorious cathedral of S. Ambrose, the sacrist's voice echoes through the distant aisles with his oft-repeated cry, "Si chiude."

But, to obtain so great and happy a result, this place and its services must be made dear to them,—dear to them by being made their own. Mr. Scott will be among the first to sympathise with such a motive. May success attend him—pre-eminently to this end, the restoration of the cathedral to the affections of the people.

THE PALACE OF WESTMINSTER AND GOVERNMENT COMPETITION.

It cannot fail to have struck all observers who have given the matter any consideration at all, that the Houses of Parliament suffer from two great defects. There is no great public entrance to the block-building, (the Hall, after all, only really leading to the House of Commons,) and the unfortunate irregularity of the levels interferes immensely with all the part situated about Palace Yard. It is true that there is a fine entrance through the Victoria Tower for Her Majesty, but for the public there is none. Both these inconveniences naturally enough were felt by Sir Charles Barry, as indeed they must be by hundreds of casual observers. The wonder is that the fact has not forced itself sufficiently strongly upon Parliament to have gained a remedy to each. The Palace has cost such an immense sum, that it does seem absurd to grudge a little more to make the thing as perfect as circumstances permit,—but we believe that as a matter of fact the outlay necessary for completing this the greatest work of our day, in such a manner as would satisfy the wishes of all who are interested in the matter, would not only be well spent, but might eventually be the means of saving a considerable annual expenditure and be a pecuniary gain to the nation. We said that Sir Charles Barry was keenly alive to the necessity of remedying the drawbacks we have mentioned. During the Aberdeen Government, with the sanction of Sir William Molesworth, he with great pains prepared plans by which both might be provided for. The irregularity of level was to be masked by extensive buildings extending round the two unenclosed sides of New Palace Yard. There was also to be a grand public entrance diagonally at the angle at the north-west corner, but neither of these arrangements have found favour from any subsequent Government; though if they had been carried out, there is no doubt that the whole effect of the Palace would have been wonderfully improved. It is somewhat hard to discover a reason for rejecting so satisfactory a completion of the Palace. From an art point of view this quadrangular enclosure of New Palace Yard seems so natural and proper as to cause surprise that it has not found favour with all. The most questionable (we don't mean blameable) part of the design appears to us to have been the north-western entrance. Its diagonal position would certainly be difficult, though we are by no means prepared to say that it might not in the hands of a great artist be successfully treated, as it possesses great elements of the picturesque. Supposing, however, that this part of the design had been shelved, there is no reason why the quadrangular plan should not have been carried out. The only objection we can see to it must have arisen from an exaggerated application of the open space mania. We should be the last to advocate any unnecessary interference with the open spaces in London, but surely in this particular instance there is little sense in raising the popular cry. There is so much openness all round these parts: the Thames running on one side, and the Abbey yard and Sanctuary being on the other, that there is no sort of necessity to keep the southern and

western sides of New Palace Yard clear as is now proposed. We are sorry to see that the south-eastern corner of the clock tower which has been so long unfinished is now to be panelled and the yard merely railed in, in opposition to the treatment which Mr. E. M. Barry (who so well represents the family connection with the pile) has proposed. There is to be a double carriage entrance in front of Westminster Hall. We cannot, however, imagine a more inconvenient position for such a purpose. The traffic from the bridge must of necessity interfere fatally with any considerable use of this entrance. As far as it goes, with the exception of this unfortunate position for a carriage way, we are well satisfied with what is to be done. The railing will be very substantial and handsome. The whole is to be executed in wrought iron by Messrs. Hardman. The design is bold and in every way satisfactory. We fear that lack of funds will prevent one feature in Mr. Barry's design from being carried out, we mean some very fresh and characteristic animals, designed to be wrought and chased and inserted in the upper part of the railing. We hope we may be wrong in this surmise, as it is in artistic work of this sort that real progress of art is most likely to be achieved. The railing will be divided and supported at intervals by handsome piers of stone to be surmounted by gas lamps.

Another part of the work now to be set in hand will greatly improve the eastern façade of Palace Yard, by adding a good mass of shade to the base, which is much desiderated. There is to be a corridor extending the whole length of the wing, forming a covered way from the road to the House of Commons. Some good constructive colour by means of red Mansfield will be introduced externally. For interior work there is no doubt that much may be made of this finely coloured stone,—but we are very doubtful of the wisdom of using it as is being done in many cases for out-of-door work. There is one great point of advantage in what is now contemplated, that it will not prevent the proper completion of the Palace at some future time, for in any case the quadrangular buildings would come within the railing that is to be erected. We are glad of this, for we feel sure that sooner or later the good sense of Parliament will see the necessity of some such addition as Sir Charles Barry designed. It is said that Government is now paying about £40,000 a year in rent for offices. The whole of this would be done away with if the new wing were added for the purpose—and one can scarcely doubt that great additional expense beyond this, and a great trouble, would be spared by having all the offices under one roof.

The question can now be settled far more easily than in 1855, for the Government possess all the land on the south of Palace Yard, and the Law Courts on the west will shortly be of no further use: in fact something must be done with them at any rate, since they are almost as unsightly as the irregular and slovenly space which is now being enclosed.

Supposing that Sir Charles' plan was not, as we are fully aware, quite satisfactory, it by no means follows that a better is not possible. No one for example now would advocate the removal of S. Margaret's Church. Such a suggestion was well calculated to defeat the measure. We should also strongly object to the raising the roof of Westminster Hall. There was also another prime defect in Sir Charles' design. On the western side he proposed to bring the buildings forward and so to

encroach upon the roadway of S. Margaret Street. In any design likely to meet with the approval of Parliament this must be remedied, even if the view from Parliament Street be less effective. It will be discreditable to the country to leave this magnificent pile of buildings in such a ragged state as it now is in, as far as the approach from Parliament Street is concerned. The mere railing in will only bring out more conspicuously the defects of New Palace Yard.

While speaking upon the attitude of Government with respect to architecture, we cannot forbear to express some surprise at the way in which the competition for the Palace of Justice and for the National Gallery seemed at one time likely to be managed. In each case, if there was to be a competition at all, it was monstrous that the number of architects invited to compete should have been so small. It may not be worth the while of architects, who have already gained a great name, to enter into an unlimited competition. But such objection would be easily got over by the Government *paying say six or eight of the leading men in the profession for their designs*, and permitting others to compete at their own risk. It cannot be right to the architects, nor is it statesmanlike in the case of so important a matter as the architecture of the country, especially in these days of universal competition, to withdraw from the profession, upon which so much in arts and manufactures depends, the stimulus which an open, or at least, nearly open competition for such important edifices as are contemplated, must incite. We rejoice therefore that the question has been re-considered and a wiser and more liberal course pursued.

The case of the Palace of Justice was worse than that of the National Gallery: for not only was the number cramped, but a condition was imposed which two at least of the proposed competitors could not possibly in their senses accept. No wonder, then, that there is a strong feeling felt in many quarters that in this case there was really to be no competition at all; that the gentleman who was to do the work was already virtually elected, and that the private practice condition was added for no other purpose than to eliminate one, if not two dangerous opponents, whose designs would have been pretty certain to render impossible a decision satisfactory to the favourite, without outraging the common sense of the general public. This becomes the more likely, if what is now reported in usually well informed circles be true, that the restriction clause will be rescinded now that the dangerous parties have retired. We trust that now Parliament has interfered, the whole merits of the case will be fully satisfied, that the competition will be a *bonâ fide* one, and that the fact of having declined to compete on account of an impossible restriction will not be a bar against either of the withdrawing architects from competing, should that restriction be removed, and they willing to send in designs. There cannot be a doubt that with all their shortcomings and disappointments previous competitions have greatly forwarded the interests of art, have raised many a young and promising man to a far higher level than he would have gained if he had been merely tied down to his private practice. For this reason we strongly advocate the selection of a few leading men, and paying them for their designs, but at the same time allowing, with these exceptions, a competition open to the whole profession.

ARCHDEACON FREEMAN'S RITES AND RITUAL.

Rites and Ritual; a Plea for Apostolic Doctrine and Worship. By PHILIP FREEMAN, M.A., Archdeacon and Canon of Exeter. With an Appendix containing the Opinions, on certain points of Doctrine, of Henry, Lord Bishop of Exeter. London: Murray.

THIS important pamphlet, written by a former (and, we may add, a present) fellow-labourer of our own, deserves especial notice at our hands. Ecclesiologists, who have to thank Archdeacon Freeman for an admirable speech in Convocation on the Ritual question of the day, will read the present more formal tractate with as much pleasure as profit. We greatly honour the writer for the plain-spoken way in which he begins his essay by repudiating any sympathy with those who express themselves as perfectly satisfied with the condition and progress of the Church of England. While admitting to the full our advance in religious art, in reverence, in general activity, and parochial work, Archdeacon Freeman finds in the comparative infrequency of the Eucharistic Service in so many churches a fatal evidence of miserable defect and shortcoming. We most heartily agree with him. Here is his argument as to the primitive practice in this respect.

“And when we come to the Holy Eucharist, here, too, *the degree of frequency*, as a law and as a *minimum*, of celebration, is defined for us no less certainly. That this was, by universal consent and practice, *weekly*,—namely, on every LORD’S Day or Sunday,—cannot be gainsaid. That it was on occasion administered more frequently still; that in some churches it became, we will not define how early, even daily; that, according to some, the apostles, at the very first, used it daily,—is beside the present question. The point before us is, that there was no Church throughout the world which failed, for the first three or four hundred years, to have *everywhere a weekly celebration on the Sunday*, and to expect the attendance of all Christians at that ordinance. Of this, I say, there is no doubt. The custom of apostolic days is perfectly clear from Acts xx. 7, and other passages. The testimony of Pliny, at the beginning of the second century, is that the first Christians met ‘on a stated day’ for the Eucharist; while Justin Martyr (an. 150) makes it certain that that day was Sunday. And the testimony of innumerable subsequent writers proves that the practice continued unbroken for three centuries. The Council of Elvira, A.D. 305, first inflicted the penalty of suspension from church privileges on all who failed to be present for three successive Sundays; and we know from our own Archbishop Theodore of Tarsus, A.D. 668, that in the East that rule was still adhered to, though in the West the penalty had ceased to be inflicted.”—Pp. 10, 11.

With this compare our own modern practice.

“And yet, what do we? what is our practice? the practice so universally adopted throughout our Church, that the exceptions are few, and but of yesterday; so that those who contend for and practise the contrary are deemed visionary and righteous overmuch? Alas! our practice may be stated in few and fatally condemnatory words. The number of clergy in England may be roundly stated at 20,000. Now, it was lately affirmed in a Church Review

of high standing, that the number who celebrate the Holy Communion weekly in England is 200: that is to say, if this estimate be correct, that *one in a hundred* of our clergy conforms to the apostolic and Church law of the first centuries. This statement, it is true, proves to be somewhat of an exaggeration. But to what extent? The real number of churches where there is Holy Communion every Sunday is, by recent returns, about 430. The number of churches in England is at least 12,000. That is to say, that there are in England at this moment more than *eleven thousand* parishes which, judged by the rule of the apostles, are false to their LORD'S dying command in a particular from which He left no dispensation. It will be said, the Holy Eucharist is celebrated in these parishes from time to time, only less *frequently* than of old. But who has told us that we may safely celebrate it less frequently? How can we possibly know but that such infrequency is direfully injurious? Take the analogy of the human body, which ever serves to illustrate so well the nature of the Church's life. Take pulsation, take respiration, or even food. Is not the *frequency* of every one of these mysterious conditions of life as certainly fixed, as their necessity to life at all? Let pulsation or respiration be suspended for a few minutes, or food for a few days, and what follows but death, or trance at the best? And what know we, I ask, of the appointed intervals for the awful *systole* and *diastole* of the Church's heart—of the appointed times of her inbreathing and expiration of the *afflatus* of the Divine Spirit—of the laws regulating the frequency of her mysterious nourishment? What know we, I say, of these things, but what we learn from the wondrous Twelve, who taught us all we know of the kingdom of God?

"What may be the exact injury of such intermittent celebration of the Divine Mysteries—of such scanty and self-chosen measures of obedience to the commands of CHRIST,—I pretend not by these analogies to decide. But surely it may well be that continuous and unbroken weekly Eucharist is as a ring of magic power, if I may use the comparison, binding in and rendering safe the Church's mysterious life; and that *any* rupture in that continuity is awfully dangerous to her."—Pp. 12—14.

Those who are acquainted with Mr. Freeman's style will be prepared for the poetical and symbolical (if somewhat transcendental) arguments by which he shows why a weekly celebration of the Holy Eucharist would seem to be of special Divine appointment. They are summed up in the following paragraph.

"These things considered then;—the deep mystery for good attaching, from the very Creation downwards, to the seventh-day recurrence of religious ordinances; the special fitness of such a law of recurrence in the case of the Holy Eucharist, because it is the summing up of a Divine Week's Work of Redemption and Salvation; the sharply defined presignification, by means of the Law and the Prophets, the shewbread and Malachi, of a seventh-day rite of universal obligation and blessedness yet to come; lastly, and chief of all, the brief but pregnant command of our LORD Himself, gathered with the utmost probability from the very words of the Institution; and all this, not left to our inference, but actually countersigned by the unvarying practice of the Church throughout the world for three hundred years:—all this considered, I conceive that we have a very strong ground indeed for affirming the proper obligation of this law of recurrence, and for earnestly desiring that it might please the Great Head of the Church to put it into the mind of this branch of it to return, with all her heart, to the discharge of this most bounden duty."—Pp. 22, 23.

After speaking in very severe and emphatic words of the comparatively small number of baptized Christians who become regular com-

municants, the Archdeacon proceeds to recount historically the steps by which this serious declension from Primitive Church practice has come about among us. He says :

“The guilt of this evil custom is shared by the whole Church of fifteen hundred years past; and therefore we must not be surprised if very great difficulties are found in correcting it. The history of the desuetude, which we behold and deplore, is simply this. For nearly three centuries, scarcely any breach was made in the Church's Eucharistic practice. Not only was there universal weekly celebration, but universal weekly reception also; with only such abatement, doubtless, as either discipline or unavoidable hindrance entailed. But the ninth of the so-called Apostolic canons, belonging probably to the third century, speaks of some ‘who came in to hear the Scriptures, but did not remain for the prayer (i.e. the Communion Service) and holy reception.’ All such were to be suspended from Communion, as ‘bringing disorder into the Church,’ i.e. apparently (with reference to 2 Thess. iii. 6,) as ‘walking disorderly, and not after the tradition received from the Apostles.’ By about A.D. 305, the Council of Elvira, as cited above, orders suspension after absence from the Church *three successive* Sundays: a curious indication of ‘monthly Communions’ having been an early, as it continues to this day a favourite, form of declension from primitive practice. But by S. Chrysostom's time (c. 400) so rapidly had the evil increased, that he speaks of some who received but twice a year; and even of there being on occasion none at all to communicate. But this seems to have been but local, since we find the Council of Antioch, A.D. 341, reiterating the Apostolic canon: and even three centuries later, the old rule of suspension for three absences was still in force in the East; as Theodore of Tarsus, Archbishop of Canterbury in 668, testifies of the *Greek Church*, from which he came. But even in the East the decline was rapid. The Apostolical usage, confirmed by the ninth canon, was admitted to be binding; but obedience to it was given up as hopeless. Nay, even the laxer rule of Elvira was stretched by Canonists, so as to recognise *attendance without reception* as sufficient. In the West the habit was all along laxer still than in the East. At Rome, as Theodore tells us, no penalty was inflicted for failing to communicate for three Sundays; but the more devout still received every Sunday and Saint's-day in the time of S. Bede; whereas in England, as S. Bede tells us, even the more religious laity did not *presume* to communicate—so utterly had the Apostolic idea of Communion perished—except at Christmas, Epiphany, and Easter. Some attempt was made in Spain and France in the sixth century to revive the pure Apostolic rule. But meanwhile the Council of Agde, held in 506, discloses the actual state of things by prescribing, as the condition of Church membership, *three* receptions in the year—at Christmas, Easter, and Pentecost. The recognition of this miserable pittance of grace, as sufficient for membership in CHRIST, was rapidly propagated through East and West; and remains, unhappily, as the *littera scripta* of two out of the three great branches of the Church—the Eastern and the English—to this day. In the Roman Church, ever since the Fourth Lateran Council in 1214, but *one* reception a year is enjoined under penalty; viz. at Easter. The English Church, however, never accepted the Lateran decree; but by Canons of Salisbury (about 1270,) and of Lambeth (1378,) re-affirmed the thrice-a-year rule. By the time of the Reformation, however, as is evident from the rubric attached to the Communion Office in Edward VI.'s First Book, reception once a year had become the recognised minimum in this country also. Meanwhile the miserable practice grew up, as a result of the lack of communicants, of the priest celebrating a so-called ‘Communion,’ on occasion at least, alone. It is probable that in the earlier days, as e.g. of S. Chrysostom, there were always clergy to receive; the ‘parochial’ system of that time being to congregate several clergy at one cure.

But in the ninth century, solitary celebrations existed extensively, and were forbidden, in the West. Not, however, to much purpose. It soon became the rule, rather than the exception, for the priest to celebrate alone; and thus it continued until the Reformation. The Council of Trent contented itself with feebly wishing things were otherwise; and justified the abuse on the ground of vicarious celebration and spiritual communion."—Pp. 25—28.

According to Mr. Freeman's view, the Reformed Church of England protested against this abuse, and commanded a weekly Communion on Sundays besides recommending Communion on Wednesdays and Fridays, which (as we learn from the special Epistles and Gospels in the Sarum Missal) were traditionally the days observed in this country for communicating over and above the Sundays. This is the explanation of the rubric in the First Prayer Book of Edward VI., which bids the priest after the Litany vest himself in a cope and at least prepare for celebration. We confess, however, that we are unable to justify the practice of ending the Communion Service at the offertory, even though the precedent of the usage of the ancient Church of Alexandria, as described by Soerates, be alleged in its support. Nor can we agree with Archdeacon Freeman in thinking that *no* performance of the Eucharistic rite when communicants fail to come is better than a solitary mass of the priest. The latter may be a great abuse; but at any rate the priest himself was thus enabled to communicate. Whereas the stringent restriction of the existing rubric makes weekly communion either for priest or people, in many small parishes absolutely impossible. The suggestions that the clergyman's family ought to afford weekly communicants, and that a revived order of subdeacons (the need for which we fully admit) would assist a single-handed priest to incur the increased labour of a weekly celebration, seem to us to lack substantial practicability as a general rule. The following passage ends the discussion on this particular subject.

"And let it be borne in mind, as an encouragement, that this is the *only* point absolutely wanting to complete our agreement, in every particular, with the apostolic practice. Such of our churches as have already, week by week, a fairly attended Celebration, to which all the faithful are heartily invited and urged to come,—such churches exhibit a spectacle of really Apostolical Eucharistic Service, such as the whole world beside cannot produce. Neither in East nor West, but in the English Church only, is weekly Communion, as the bounden duty of all Christians, so much as dreamt of; so utterly has the apostolic model, throughout Christendom, faded from the memory of the Church of God."—Pp. 34, 35.

Passing over without discussion, as being suited for pages more purely theological than our own, the Archdeacon's disquisitions on the nature of the Real Presence, and on the practice of staying during the Eucharistic Service without communicating—we approach the second half of the pamphlet before us, which deals with the ritual aspect of the question. For, in Mr. Freeman's language, ritual is but the outward clothing of something much more important—viz. the Church's *Rites*. We quite agree with the author that the Prayer Book must be broadly accepted by the clergy with such interpretations or modifica-

tions as have been recognised from time to time as established by competent authorities.

With respect to the Eucharistic Vestments Archdeacon Freeman argues, with much force and probability, that the Church of England allows an alternative to its clergy. A priest may either obey the fifty-eighth Canon of 1603 and wear a surplice, or (and that preferably) the proper habits prescribed in the rubric as having been in use in the second year of Edward VI. Our author credits our latest revisers (in 1662) with a real desire and earnest hope that the Edwardian "ornaments" would gradually supersede the prevalent surplice as the eucharistic dress of the celebrant and his assistants. There is much sound sense in the following argument :

"If it be asked, how it came to pass that the surplice had superseded the proper eucharistic vestments prescribed by Elizabeth's rubric? we can only answer, that the prevailing tendency during her reign was decidedly in favour of simpler ways in the matter of ritual; and that, the *Second Book of Edward VI.* (1552,) having distinctly *forbidden* those vestments by the words, 'the minister at the time of the Communion, and at all other times of his ministration, *shall use neither alb, vestment, nor cope*, but, being a bishop, a rochet; and being a priest or deacon, he shall *have and wear* a surplice only;' it would be unlikely that the Elizabethan clergy would be anxious to incur the expense, and possible obloquy, of reintroducing the other vestments. Some, indeed, *did*, as appears by allusions to the vestments as in use in the beginning of Elizabeth's reign; but, as a general rule, their use was discouraged, and apparently put down. 'For the disuse of these ornaments we may thank them that came from Geneva, and, in the beginning of Queen Elizabeth's reign, being set in places of government, suffered every negligent priest to do as he listed.' (Bishop Overall.)

"On the other hand, *one* form of the Edwardian 'Ornaments' had survived, even through Elizabeth's reign; viz. the cope (of course with the alb,) for use in cathedrals. For so it is recognised in the 24th canon of 1603. 'In all cathedrals and collegiate churches the Holy Communion shall be administered upon principal feast-days by the bishop, the dean, or a canon and prebendary, *the principal minister* [i.e. celebrant] *using a decent cope*.' This was in accordance, as far as it went, with the original rubric of Edward VI.'s First Book. 'The priest that shall execute the holy ministry shall put upon him . . . a vestment, or *cope*.' But during the Elizabethan period two limitations had, practically, been introduced; the *cope*, only, and not the vestment or chasuble, was used; and that in cathedral churches only. However, the fact that to this extent the rubric of Edward VI. was still acted upon, might well encourage the revisers of 1662 to contemplate a general return to its provisions."—Pp. 51, 53.

Nor is the following extract less important :

"The bearing of these facts upon our subject is, that they prove that it was in no merely antiquarian spirit that our latest revisers retained the far-famed rubric of Edward VI. It was as having been accustomed to see a due access of honour and dignity accruing to the Holy Rite, that they wished, not merely to retain what had survived, in practice, of that rubric, but to restore the parts of it which had fallen into disuse; to bring back, everywhere, with the less correct cope, that which in the rubric enjoyed a preference—the 'vestment' or chasuble—and whatever else the rubric involved. They hoped that the day was come, or that it would come ere long, when the surplice would, in respect of the Communion Service, yield to the proper 'vestment' its 'ancient usual place.'

"And the reason why they did not at the same time procure the formal abolition of the canon of 1603, which recognises the surplice for parish churches, is, we can hardly doubt, that they wished to leave the practical working out of the change to time, and to the voluntary action of the parochial clergy. There had existed ever since the year 1559 a diversity in practice; and, ever since Elizabeth's 'Advertisements,' an actual alternative in the Church's orders about vestments. That alternative they did not care to remove. It was by desuetude that the irregular habit had first come in, until it obtained recognition by the canon of 1604: it was to desuetude that they trusted for the removal of it. Meanwhile, those who chose to plead usage and the canon on the one hand, and those who preferred to plead the statute law of the rubric on the other, were both alike in a fairly defensible position. Two modes, in short, of vesting the clergy for the Holy Communion were practically recognised at the latest settlement of our Offices; and, until some new enactment should supersede the one or the other, must continue to be recognised still."—Pp. 54, 55.

The pamphlet next proceeds to consider what course ought to be adopted in face of the actual revival, in no inconsiderable number of churches, of the proper vestments. Arguing from the recent cultivation of religious æsthetics among our people, the author observes that the question has a very different bearing from what it would have had thirty years ago. Who will gainsay the following considerations?—

"And one very weighty and relevant consideration, though by no means decisive of the whole matter, is, How far would the restoration of these vestments—I will suppose it wisely, judiciously, and charitably brought about—accord with the tone and feeling, either present or growing up, of the existing English Church? Now, it must, I think, be admitted, that the experience of the last few years is such, as to modify very considerably the answer to be given to this question. The Church has within that period succeeded in making certain ritual features attractive to the people at large, to a degree entirely unknown to her hitherto. She has developed, by care and training, their capacities for the enjoyment of a well-conceived ritual. And she has exhibited to them phases and modes of Service to which they and their fathers for centuries had been strangers. I refer especially to the great movement lately made for the improvement of parochial music throughout the land. Indirectly and accidentally, this movement carried with it many results of a ritual kind. It accustomed the eyes of the generality to Services on a scale of magnitude and dignity unknown to them before. Instead of the single 'parson and clerk,' or minister and handful of untrained singers, they beheld, at the Festivals, choral worship, conducted by a multitude of clergy, and by hundreds or thousands of choristers. And they were delighted with it. The grandeur of such a service, its correspondence to the glimpses of heavenly worship disclosed to us by Holy Scripture, forcibly impressed the imagination, and enlisted the feelings. These occasions also raised the question of how large bodies of persons, meeting for a united act of musical worship, should be attired, how marshalled and occupied, while moving into their assigned places in the sanctuary. Hence the surplice, the processional hymn, the banner, to distinguish the several choirs, became familiar things. They were felt to be the natural accompaniments of such occasions. And thus was brought to light what had hitherto been, and with every appearance of reason, denied, viz. that this nation differs not in its mental constitution from other nations; that its antipathy (doubtless existing) to these things, had been founded simply on their being unusual, and on their supposed connection with

unsound doctrine. Once the *meaning* of them was seen—Englishmen like to know the meaning of things—the dislike and the prejudice was overcome.

“And the larger gatherings at which these things were done have reacted upon the more limited and ordinary parochial services. Their proper object was so to react in respect of musical proficiency only; but they have influenced, at the same time, the whole outward form and order of things. As one main result, they have in many instances brought back the proper three-fold action so clearly recognised in the Prayer Book, and so long utterly lost sight of, except in cathedral and collegiate churches, ‘of minister, *clerks*, and people.’ The appointed medium for sustaining the clergy on the one hand, and the congregation on the other, in the discharge of their several parts in the Service—viz., the trained lay-clerks, the men and boys of the practised choir—has reappeared and taken its due place among us. The presence of trained persons so employed, securing and leading, as in the LORD’S Prayer, Creed, and Versicles, the due responsive action of the people; conducting, as in the Psalms, Canticles, and hymns, the ‘saying or singing;’ supporting, as in the processional Psalm of the Marriage Service, or in the solemn anthems at the Burial of the Dead, the voice of the minister; or, lastly, in the anthem, ‘in quires and places where they sing,’ lifting priest and people alike by music of a higher strain than those unskilled in music can attain to;—such ministry is assumed by the Prayer Book to have place in every parish church in the land. And the reducing this theory to practice is in reality an important step in ritual. It has enlisted the sympathies of the laity in behalf of a fuller and richer aspect of Service than they had heretofore been accustomed to.”—Pp. 57—59.

We must refer our readers to the treatise itself for a most valuable description of the proper Eucharistic vestments. The Archdeacon derives them, with the best authorities, from the ordinary dress of our LORD and His Apostles, and considers that at some early period they were intentionally assimilated by the Church to the divinely ordained and highly symbolical vestments used by the Aaronic priesthood. With reference to the position of the celebrating priest, the following is most important and convincing:—

“There is no real doubt whatever as to the intention of the English Church about the position of the celebrant in administering Holy Communion.

“In order to make the matter plain, it is to be observed, that the slab or surface of the Altar, or Holy Table—there is a wonderful equableness in the use of the two terms by antiquity—was always conceived of as divided into *three* portions of about equal size. The central one, called the *media pars*, was exclusively used for actual celebration, and often had a slab of stone let into it, called *mensa consecratoria*. The other portions were called the *latus sinistrum* and *dextrum*, or *Septentrionale et Australe*. These would be in English the ‘midst of the Altar,’ the ‘left or north side,’ and the ‘right or south side:’ the term ‘side’ being used with reference to the ‘middle portion.’ The most solemn parts of the rite, then, were performed ‘at the middle’ of the Table; the subordinate parts ‘at the northeru or southern portions.’ In all cases ‘at’ certainly meant with the face turned *eastwards*. Now, in the First Book of Edward VI., it was ordered that the very beginning of the Service should be said ‘afore the *midst* of the altar;’ i.e., before the ‘*media pars*.’ As to the rest of the Service, it was doubtless to be said in the old customary places. As a rule, all except the Gospel, from the preparatory prayer to the end of the Epistle, was said at the *south* side. In the Second Book the order was, ‘the Priest standing at the *north side* of the Table shall say the LORD’S Prayer,’ &c. This could not possibly, in those days, be understood to mean

anything else than *facing the left-hand, or northern portion of the Table*. The reason of the change from the middle to the 'north side' probably was, that an instruction was now given, in case there were no communicants, to stop short of actual celebration; in which case it would hardly be seemly to stand at the centre or consecrating portion of the Table. But it was doubtless intended that the centre should still be used for actual consecration, even as it was in the First Book, though no order was given in either case, to that effect. The order for the 'north side' was only put in because it was a new arrangement. And it will be observed that the term used is 'the north-side;' the hyphen indicating that a special and well-known part of the Table is meant. The present most incorrect practice, of standing at the north *end*, probably arose from two causes,—first, the infrequency of celebrations, which caused the habit to be formed of standing somewhat northwards; while the old distinct conception of the position had passed away: secondly, from the practice—probably in use of old in our Church—of placing the vessels and unconsecrated elements, if there was no credence-table, on the *non-consecrating* part of the Altar, where it was found convenient to keep them still when consecrating. It may be questioned whether it be not still correct, or allowable, however, thus to make use of the less important parts of the Table to serve as a credence, if none other is provided. But the consecration should always take place at the middle of the Holy Table."—Pp. 70—73.

We need not detail at length the Archdeacon's defence of candles, and even of candlesticks (with unlighted tapers) on the altar, of incense, or the mixed cup. Against the use of the crucifix the writer argues with needless vehemence, as may be imagined when it is remembered how unguardedly he spoke of this matter in his speech in Convocation. We more fully agree with him when he condemns over-minuteness of ceremonial, and the introduction of modern Roman customs instead of such as were observed by our own ancestors under the Sarum Books. Archdeacon Freeman's practical conclusion seems to be that he earnestly hopes our present liberty may not be abridged. Personally he wishes for the more general revival of the proper vestments. We do not follow him in his suggestions for a compromise which would probably satisfy no one—viz., for linen vestments instead of silk, and for white to the exclusion of other colours. Nor will the symbolic rationale suggested for our present academic habits satisfy many of us. But there is no question of the great value and importance of this essay, coming as it does from so well known and respected a ritualist. We hope that the cathedral of Exeter may soon witness a revival of the Eucharistic vestments and other primitive ritual practices. Such an example would not long lack imitators in many other dioceses. Some very valuable appendices conclude the volume. First there are certain opinions of the venerable Bishop of Exeter on some points of Eucharistic doctrine; next the same Bishop's well-known *dictum* on the legality of the vestments; and finally a letter by Dr. Dykes "On Saying and Singing," which we hope to borrow *in extenso* for our pages in a future number.

DR. WHEWELL.

WE borrow a notice of the illustrious Master of Trinity, which was transmitted to the Institute of Architects by the common President of our Society and that body. Those members of our body, and readers of this journal who belong to the old Camdenian stock, will realise the regretful interest with which we cherish his memory. We are sure that, now a quarter of a century has passed away, the incidents of our may be *jeunesse orangeuse*, would, by all sides (except, perhaps, one narrow party,) be recognised as incidents, necessary it may be, salutary certainly on the whole, in a great moral movement, of which this generation has not seen the last. As ecclesiologists we must supplement Mr. Beresford Hope's notice of Dr. Whewell's buildings, with a reference to the cemetery chapel which he worked out at Cambridge, in concert with Mr. Scott, as a memorial to his first wife. Cemetery chapels are, as a whole, the most degraded of all ecclesiastical buildings; more is the reason therefore that any able experiment should meet with due recognition.

"The important question which will engage the House of Commons this evening will make it impossible for me to be present at the meeting of the Institute, but alike from old and dutiful affection for the eminent deceased, and from respect to the Institute, I must reserve to myself the melancholy office of announcing the death, last Tuesday, of an illustrious honorary member, Dr. Whewell, Master of Trinity College, Cambridge. Numberless as were the branches of human study which occupied the attention of, and were illustrated by his massive intellect, his fame as an architectural teacher is not the one which will first arrest the attention of the general public. It is, however, great enough to make his loss grievous to the architectural world. At the time when Dr. Whewell came forward as an architectural writer, thirty years ago and upwards, his previous studies enabled him to do so with peculiar usefulness. Up to that time architectural authorship, so far as it was not the occupation of the professional architect, was too much the mere amusement, often trifling or fantastic, of the amateur whose stock-in-trade was a repository, more or less restricted, of traditionary axioms of taste, unballasted either by sufficient archæological research, or sufficient knowledge of constructional requirements. Three books which appeared simultaneously, thirty years ago, all of them by amateurs of a stamp different from the non-professional writers of earlier days, contributed a powerful impulsion to that wider philosophical analysis of universal architecture, which is the note of our age. These were Thomas Hope's posthumous *History of Architecture*, Professor Willis's work on the *Mediæval Architecture of Italy*, and Dr. Whewell's volume on *German Churches*. The fruit of the mathematical and mechanical training, which is the necessary discipline for high wranglership at Cambridge, was manifest in the powerful analysis which the last-named book contained of the hitherto imperfectly known science of vaulting, and other practical constructive questions. No other book on architecture, except a new and enlarged edition of this work, ever appeared from the pen of the Master of Trinity; but occasional papers here and elsewhere, showed that his love for architecture had not waxed faint. In the distinguished position which he held for nearly a quarter of a century, he had the opportunity of showing his taste and acquirements, by the palpable evidence of buildings planned and raised under his inspiration. Foremost of these is the

new court or hotel which he raised, in concert with Mr. Salvin, opposite Trinity College, in a most picturesque rendering of the collegiate architecture of the fifteenth and early sixteenth centuries, deriving its inspiration no doubt more from Oxford than from Cambridge, but still a welcome colonist in the latter University. The story thrown up over the entrance as a quasi gateway tower, and the angle turret, are the features which give the principal architectural value to this structure. At the moment of his death he was commencing a large addition to the building, which will, it is to be hoped, yet be accomplished.

“So much for the architectural fame of the Master of Trinity—of the grandeur and breadth, and versatility of his buoyant, energetic, indefatigable, and all-absorbing mind—of the genuine generosity of his moral nature, I do not speak at length—they need no formal recognition by those who knew or have heard of William Whewell.”

RETURNED STALLS.

To the Editor of the Ecclesiologist.

SIR,—I, of course, foresaw (though, I confess, not as coming from the Editor of the *Ecclesiologist*) the criticism which you make upon my letter, and I endeavoured to anticipate it. On this account I confined my remarks to the times “when the preces and collects are in saying.” I *hoped* that I had thus avoided being criticized, as if speaking of the times when psalmody is going forward.

Did the daily service consist of psalmody alone, there would be no occasion for the use of any other than a lateral position. I spoke, in so many words, of those portions which are not psalmody; and in our use these form a larger proportion of the whole than in the old services.

I referred to the litany because its “idea” *does* seem to me similar to that of the preces and collects of the hour services.

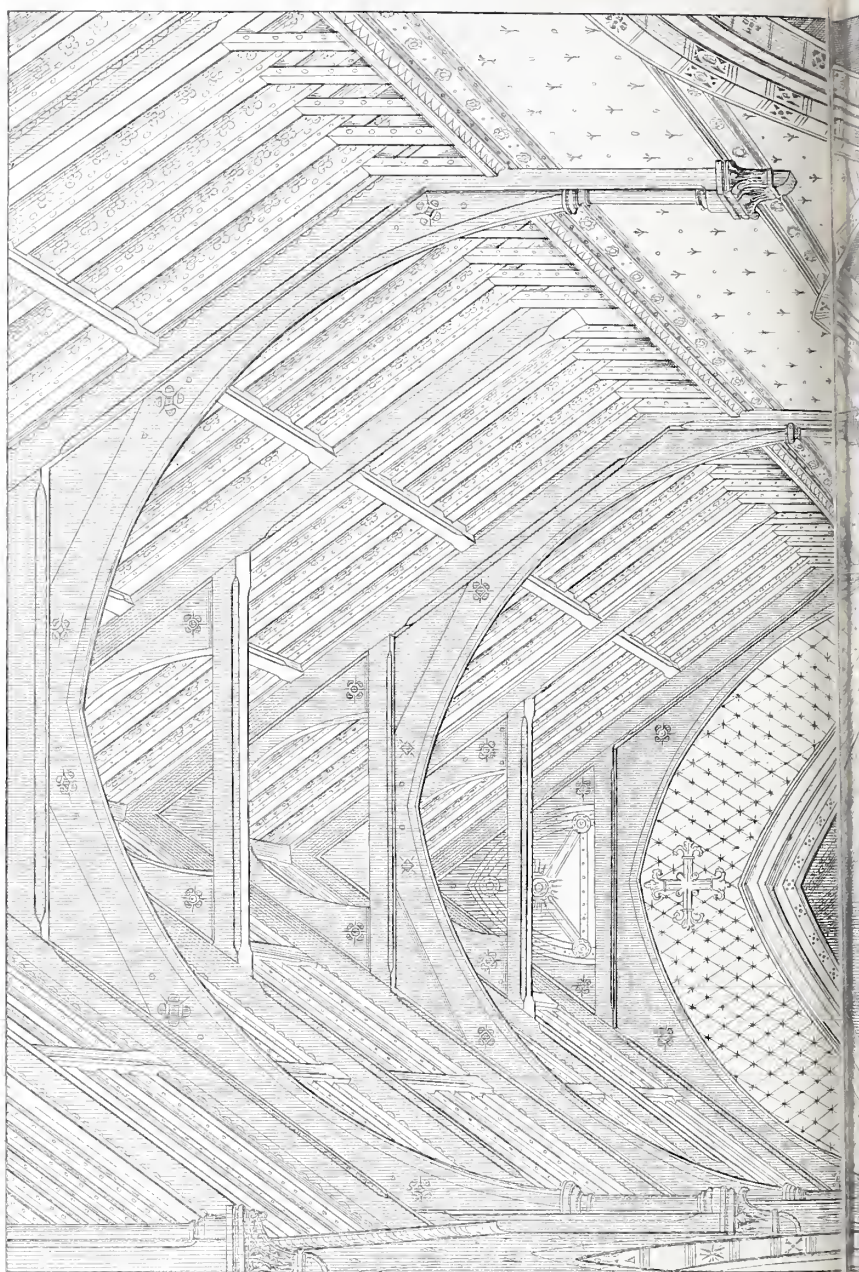
The following facts tend to bear out my view.

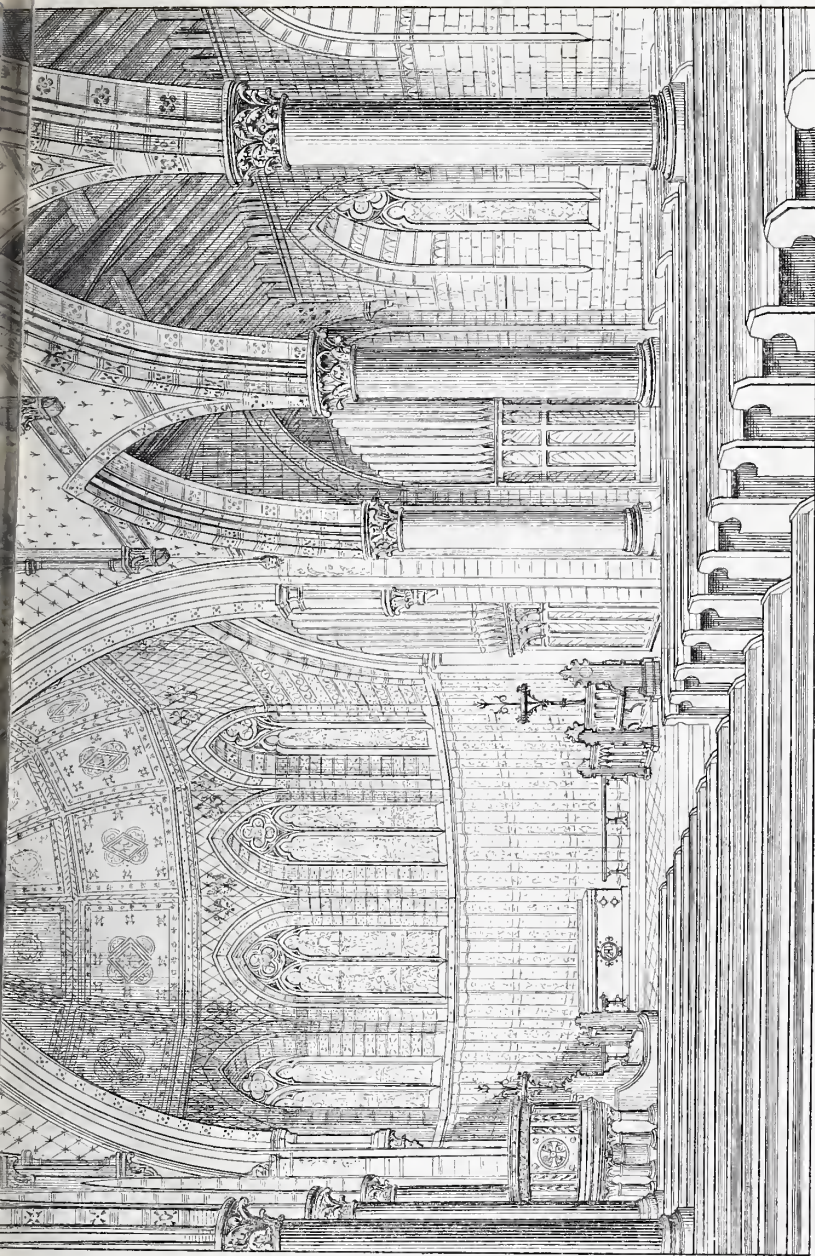
1. In foreign quires, even where the returns have been removed, the clergy and clerks turn eastward at the preces and collects. 2. In numbers of our ancient village churches, the priest’s door is so close to the chancel arch that there can have been no side-stalls to be “overlooked,” the space only admitting of returns against the screen. 3. Sparrow, in his *Rationale*, p. 43, says: “in many churches of late, the reading-pue had one desk for the Bible looking towards the people to the body of the church, another for the Prayer Book, *looking towards the east*, or upper end of the chancel.” Wheatly, p. 141, mentions the same fact. On this plan, too, was the reading-pue in Hooker’s church arranged. (These passages may be seen in *Hierurg. Anglic.* pp. 77, 78.) The modern idea (which I am sorry that the *Ecclesiologist* should defend) is clearly different, for in such double desks, when used now-a-days, one side faces the west for the lessons, the other the north or south (*not* the east, as in the seventeenth century) for the prayers.

G. S.

[In further reply to our correspondent, we remark (1.) that we can recall to our memory several examples of the preces and collects being







W. STATER
R. H. GARDNER } ARCHITECTS.

SAINT PETERS CHURCH EDINBURGH.

DAY & SON (LIMITED) LITH.

said in foreign choirs in the Hour Services without turning to the east, and *no* instance of the contrary, (though we do not mean to assert that in this respect we are right and G. S. wrong): (2) that such small village churches as are here referred to evidently had no choirs; and the parish priest, and perhaps the one or two chaplains of the several chantries, if they said their Breviary Services together, (which is doubtful,) may as well have faced east as any other way,—(but, as a matter of fact, we take it that the Hours in such cases were not said antiphonally, any more than they are in a small country church in any foreign country at this day): (3) that the reading-pue, in any form is plainly inconsistent with the collective recitation of the Hour Services, the retention of which for public use is the great distinctive glory of the Church of England. We argue that the Matins and Evensong of the Prayer Book ought to be said antiphonally by the clergy and choir, facing each other in the choir. Does G. S. doubt that the old practice of our cathedrals exhibits the ancient tradition and usage of the English Church in this respect? Is it not of the essence of a *choir* service that any priest, wherever he may be placed *in choro*, may sing the office in his turn? and how, if he sat in the middle, could he, alone, face east at the prayers?—for G. S. himself does not wish any one but the officiant to turn eastwards.—ED.]

S. PETER'S, EDINBURGH.

WE are glad to offer an interior view of Mr. Slater's S. Peter's, Edinburgh, now happily completed after having been commenced in 1858, and been in use for several years in a fragmentary shape. The new works were begun in 1864, and the engraving gives a sufficiently complete idea of the eastern portion. We have to add that the nave is five bays long; that the tower, capped by a lofty spire with angle-turrets and spire-lights of rather an early French character, stands against the western aisle bay on the north side, forming a porch external to the church; and that a cloister passage along the west end leads to a lofty groined octagonal baptistery, a feature desirable in a country where the Church occupies a missionary attitude. The western composition includes two long two-light windows and a rose above.

The columns are of red Peterhead granite. The decorations, which are very complete, are designed by Mr. Slater and Mr. Carpenter, and carried out by Mr. Potts, of Edinburgh. The apse hangings are only temporary. The painted glass, by Messrs. Clayton and Bell, is on a uniform scheme, and most of it has been carried out. Mr. Poole executed the pulpit, and Mr. Forsyth the wood-carving. The tiles are from Messrs. Minton. We understand that it is in a great degree to the exertions and liberality of the family of Mr. Lawson, the late Lord Provost,—so well known in the horticultural world,—who have specially given the organ, that the church owes its present completeness and the character of its services, which are choral, and conducted by a surpliced choir,—no small fact in Edinburgh.

KILKENNY CATHEDRAL.

To the Editor of the Ecclesiologist.

DEAR SIR,—In the number of the *Ecclesiologist* for February you allude to a photograph being sent to you by a correspondent representing the choir of the cathedral of S. Canice, at Kilkenny. Both you and your correspondent appear to labour under the mistake that the fittings which you so justly condemn are those which are to remain when the restoration is completed. One of the first steps taken by the chapter before commencing the works now in progress was to remove and *sell as old material the whole of the stalls, pulpit, cushions, and singing gallery*. New fittings of a totally different type are now being made.

I am sorry that you should have been misled by a correspondent who has shown so little knowledge of what is being done.

The accompanying photograph gives probably a fairer notion of the present condition of the cathedral.

I shall esteem it a favour if you will be good enough to correct in your next number the notice I refer to, which as it stands brings a grave charge against both chapter and architect.

I am, dear sir,

Yours faithfully,

THOMAS NEWENHAM DEANE,
Architect to the Chapter.

[We greatly regret an inadvertence, at the moment of going to press, in giving publicity to this absurd misrepresentation.—ED.]

ARCHITECTURE AT THE PARIS EXHIBITION.

WE trust that our readers have not yet forgotten our Mediæval Court at the Exhibition of 1862. It gave us a great deal of trouble; but we were more than rewarded by the success. We could not of course think of attempting a court of our own at Paris. At the same time, the idea which we had no little share in originating has fructified, and a court of architectural art workmanship, like ours, only that it will not be exclusively Gothic, or ecclesiastical, is in charge of a committee, which, grafted upon the Institute of Architects, also comprises representatives of ourselves and of other architectural societies. France lays down the law: so the space will not be as large as we could wish; but whether or not England may be able to enlarge it by filling moreover one of the exhibited iron buildings which would otherwise stand hard by in naked emptiness, remains to be settled. Anyhow, our especial work is manifestly, to co-operate loyally in a common enterprise in which we are sure that ecclesiology will enjoy its due share. The joint com-

mittee will, we believe, have under the English commission the control of the gallery of architectural drawings, while of course only acting on the industrial side of the Exhibition in the capacity of a corporate exhibitor. There is only one thing about which we are anxious, and on which we desire to speak out plainly. The chief of the producers of architectural art-work will no doubt have applied for—and we hope will get—space of their own. We implore them not to cede an inch, but to use their allotment in a federal spirit, indicating that while they contribute their own productions, they do so as “members” of the system of the Paris Exhibition Architectural Committee.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE meeting was held at Arklow House on Saturday, March 17, 1866: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair; J. F. France, Esq., the Rev. G. H. Hodson, the Rev. J. C. Jackson, the Rev. J. H. Sperling, Christopher Sykes, Esq., M.P., and the Rev. B. Webb.

R. Herbert Carpenter, Esq., 4, Carlton Chambers, Regent Street, was elected an ordinary member; and F. S. Powell, Esq., M.P., was added to the committee.

Letters were received from the Rev. C. J. Evans, G. Truefitt, Esq., J. Clarke, Esq., W. Slater, Esq., J. P. St. Aubyn, Esq., the Royal Institute of British Architects, T. Roger Smith, Esq., W. Bence Jones, Esq., and the Rev. G. T. Cameron.

Mr. Burges met the committee, and showed his drawings for a School of Art about to be built by the Government at Bombay. The style is a quasi-Orientalizing Gothic. The present condition of the works for the new cathedral at Cork was discussed.

Mr. Gordon M. Hills met the committee, and read a paper in excuse of the scraping of Lincoln minster. This is printed at length in the present *Ecclesiologist*. It gave rise to an animated conversation. The committee afterwards examined Mr. Hills' designs for the new churches of S. Michael, Tenterden, Kent, and S. Aidan's, Liverpool; for a new church about to be built in Malta; and for the restoration of Amberley, Washington, and Ovingdean churches, Sussex.

The president described the present state of the negotiation as to the adoption of Mr. Slater's design for a cathedral at Honolulu.

Mr. E. M. Barry met the committee, and explained the original scheme of Sir Charles Barry for completing a quadrangular court on the site of New Palace Yard, as a fitting approach to the Palace of Westminster. He also gave explanations as to the works immediately contemplated by the First Commissioner of Works, including a facing of the western basement of the Clock Tower with Gothic panelling, an arcade connecting the Clock Tower with Westminster Hall, and an ornamental wall and railing masking the irregularity of level between

Bridge Street and New Palace Yard. The completion of the reredos in the chapel of S. Stephen within the palace was noticed.

Mr. Buckeridge laid before the committee his designs for the convent and chapel of Holy Trinity, Oxford; for a new church (gained in competition) for Wellingborough, Northamptonshire; for rebuilding the church of Radway, Warwickshire; for considerable additions to Bishop Patteson's Melanesian college at Auckland, New Zealand; for some cottages at Exeter; and for an elaborate Gothic dwelling-house in Park Town, Oxford. He also showed drawings and specimens of some curious embroidered vestments lately brought to light in the library of S. John's college, Oxford. These comprise three copes, two dalmatics, and some embroidered fragments which have been worked up into an altar frontal.

The committee examined a sketch by Messrs. Hardman for painting the jambs of two windows, recently filled by them with painted glass, for S. Mary's, Greenhithe, Kent.

The committee, having received the following letter from the Bristol Architectural Society, resolved to memorialize the Town Council for the preservation of Colston's house :—

“ACADEMY OF FINE ARTS,

“Clifton, Bristol,

“March 10th, 1866.

“SIR,—On the part of the Bristol Architectural and Archæological Society, I have to solicit your attention to the destruction which appears to be indirectly threatened by the Town Council of the city of Bristol to one of the most interesting memorials of the domestic architecture of the Middle Ages which this country possesses.

“These valuable remains are situate in a street, called Small Street, leading from the river Froome and the ancient Quay to the centre of the old town, and lying nearly parallel with Broad Street. It unfortunately happens that the back of these old premises immediately adjoins the back of the Guildhall in Broad Street, which some few years since replaced the mediæval Guildhall and Chapel of S. George. The whole plot of ground between the two streets, including the modern Guildhall and the old buildings in its rear, it is now proposed to take for the purposes of Assize Courts. Merely as a question of site, apart from any antiquarian consideration, the position is far from being the best which could be found for the purpose. Into this view of the question, however, we do not wish to enter: it is sufficient for us that a most valuable relic of the Middle Ages is in peril; for even were this particular site the best that could be selected, the existence on it of such a relic should be enough to protect it from modern encroachment in whatever shape it be presented, whether it be under the guise of ‘ADAPTATION,’ or in the more common form of ‘RESTORATION.’

“In the 3rd part of Mr. Parker's *Domestic Architecture*, and in Mr. Dollman's work on the same subject, there are notices and illustrations of the later portions of the house under consideration, to which I beg to refer you. Since these works were published, portions of plaster and masonry have been carefully removed under the immediate superintendence of the Conservation Committee of our Society; and from the early work discovered, there is good reason to suppose that considerable remains of a Norman hall lie imbedded in the partition walls which have from time to time been erected within the original structure.

“Sufficient has already been discovered to justify the following conclusions :—

"1. That an important mansion, with the hall running north and south, or parallel with the street, existed here as early as the middle of the twelfth century.

"2. That this hall consisted of a nave of three bays with side aisles, measuring forty-six feet in length, by about thirty-seven feet in breadth. The narrow Norman aisles have been removed to make way for three-storied buildings of the fifteenth and seventeenth centuries, but there yet exists a fragment of earlier work at the north end of the east aisle, which there can be little doubt fixes the position of the aisle wall eastward.

"3. That the building which runs transversely to the hall at the north end, and which is about twenty feet wide, is in great part Norman, but with an interior and roof, mainly of the seventeenth century—and

"4. That the building which runs transversely to the hall at the other end, and which is about thirteen feet wide, is raised on Norman foundations, and has slight remains of one of the doors which opened into what is technically known as the screens.

"Were these Norman portions the *ONLY* vestiges of the Middle Ages on this site (which by the way occupies only an area of about thirty yards square,) the historian and the artist would have sufficient cause to plead for the conservation of these buildings. But when we consider that the rise and progress of the city, the growth of civilization as manifested in manners and customs, the development of the art of building, and all our richest local history, from the day when the Mayor of Bristol feasted Princes and Earls beneath the dais of the Norman hall down through five centuries to the day when Colston left its unfinished Elizabethan chambers, are associated with these identical walls:—when we consider that this hall, which may fairly be regarded as the central house of the city, is the only relic of twelfth century domestic architecture within the walls, that it bears on this ancient stock the grafts of each successive style of Early English, Decorated, Perpendicular, and Renaissance, thus forming a complete and most valuable study for the antiquarian and the architect:—and again, when we reflect that this place was the official residence of the Mayors of Bristol, from the time of Henry II. to the Commonwealth, the interest which must be awakened in its behalf will, we doubt not, be of such magnitude as to effectually shield it from destruction.

"Fortified by this hope, I have to request your earnest co-operation, and trust that you will lose no time in memorializing the Town Council on behalf of the property, now commonly known as Colston's house.

"I am, sir,

"Your obedient servant,

"LIMERICK.

"President of the Bristol Architectural and Archæological Society."

The committee examined Mr. Clarke's designs for repairing and re-seating Lanlivery church, Cornwall, and for schools building for Lord Romney at the Mote, near Maidstone. The necessity of finding accommodation for the casts belonging to the Architectural Museum, now about to be removed from South Kensington, was urged by Mr. Clarke.

Mr. Truefitt's designs for an octagonal building intended for the church of S. George, Tufnell Park, Holloway, were examined. Mr. St. Aubyn's drawings for new churches at S. Mark's, New Brompton, Chatham, Kent, and All Saints', Reading; for rebuilding S. Peter's, Selsey, Sussex; for the restoration of S. Columb Major, Cornwall; and for new schools at All Saints', Reading, and a new parsonage at S. James', Keyham, Devonport, were examined.

A report of the progress of the restoration of Ely cathedral was received, and a present of books from the Royal University of Christiania, Norway.

The following communication from the Royal Institute of British Architects was laid before the meeting. The Rev. W. Scott and the Rev. B. Webb were nominated as members of the proposed joint-committee :—

“ROYAL INSTITUTE OF BRITISH ARCHITECTS,
“9, Conduit Street, Hanover Square, W.
“Nov. 25, 1865.

“GENTLEMEN,—We are instructed to inform you that, at the meeting of the Council held on Monday, the 20th inst., it was resolved, ‘That a committee be appointed, composed, with power to add to their number, of the Council, ten members of the Institute, and of two representatives from such of the following Societies as shall be willing to join, viz. :—the Architectural Association, the Architectural Museum, the Architectural Exhibition, and the Ecclesiological Society, to be called the Paris Exhibition Architectural Committee, for the purpose of promoting the satisfactory representation of British architecture, and of the arts cognate to architecture as practised in this kingdom, in the Paris Universal Exhibition of 1867, under whatsoever group of the Exhibition, as classified by the French authorities, the respective subjects may occur; and that the committee be requested to communicate with the British Commissioners for the Exhibition, with this Institute, and with all other bodies and persons it may think important for the furtherance of its object.’

“May we beg the favour of your letting us know whether the committee of the Ecclesiological Society would be willing to nominate two representatives of their body for the purpose indicated in the above resolution; and if so, the Council of this Institute would be obliged if your Society would make such nomination as soon as may be convenient, and apprise us as to whom they may select, as this Institution is desirous that the said committee should be formed at once.

“We have the honour to be,

“Gentlemen,

“Yours very faithfully,

“JOHN P. SEDDON, } Hon.

“C. F. HAYWARD, } Secs.

“The Hon. Secs. of the Ecclesiological Society.”

It was stated that the assistant secretary had made a claim for space in the Paris International Exhibition.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the ordinary general meeting of the Royal Institute of British Architects, held on Monday, February 12, 1866, George E. Street, Vice-President, in the chair, the Honorary Secretary, Mr. C. F. Hayward, read the reports of Examiners and Moderators appointed to conduct the Voluntary Architectural Examination for 1866, and announced that all the candidates who had presented themselves had passed their examination.





Chas. Buckenidge, Archt. Oxford 1865.

Convent of the Holy Trinity, Oxford. South East View.



A cordial vote of thanks to the examiners and moderators for their valuable services and for their general management of the examination was passed. The honorary secretary also announced that the Pugin Travelling Studentship for 1866 had been awarded to Mr. Hubert J. Austin, of 20, Spring Gardens.

A paper on the Cathedral of S. Canice and other Architectural Antiquities at Kilkenny, Ireland, by Mr. T. Newenham Deane, Fellow, of Dublin, was read by Mr. J. P. Seddon, Honorary Secretary, which was followed by an interesting discussion, in which the chairman, Professor Donaldson, past-President, and Mr. Seddon, Fellows, Mr. Hills and Mr. Morris, Associates, took part, and a vote of thanks to Mr. Deane having been carried by acclamation the meeting adjourned till Monday, February 26.

NEW CHURCHES.

S. Peter, Selsey.—This church, on a site of great antiquity, though of no great antiquity itself, has been removed, under Mr. St. Aubyn's superintendence, from a part of the parish now quite deserted by the population to another part which is now thickly inhabited. It is questionable whether it would not have been better to allow the old church to go to ruin, and to build an entirely new one in the present village. But this plan has not been followed. Mr. St. Aubyn has taken some pains to rebuild the ancient church as far as possible stone by stone. The church, as rebuilt, comprises nave and aisles separated by arcades of four, a long chancel, with an ample vestry on the middle of its north side, and a south-western porch. It is well arranged. There are three steps rising to the chancel under the chancel-arch, two more eastward of the stalls and one more to the sanctuary. An uneven number of steps is better. A small quadrangular wooden belfry surmounts the western part of the ridge of the nave roof, and the nave roof, according to Sussex precedent, embraces nave and aisles under one flat broad span.

S. Mark, New Brompton, near Rochester.—This new church by Mr. St. Aubyn which is now finished has been already briefly noticed by us. The plan comprises a clerestoried nave and aisles, separated by arcades of five arches, a chancel with short aisles to its western part and projecting eastwards with a semicircular apse, with a tower and spire (the lowest stage of which serves as a porch) at the westernmost end of the south side of the south aisle, and a vestry in the unusual position of the easternmost end of the north side of the north aisle to the nave. The interior is excellently arranged, with good levels (rising by seven steps to the altar,) a chancel-screen, stalls, and subsellæ, and sedilia. The pulpit stands on the north side of the chancel-arch, and the font at the extreme west end of the nave. The style is a severe Geometrical Pointed. The windows in the aisle-walls and the clerestory are coupled lancets; in the apse they are of two lights unfoliated with a quatrefoil circle in the heads, and the west window is a large traceried composition. There is a certain primness in the suc-

cession of couplets and buttresses which recalls some less favourable examples of the style. The tower which rather lacks height in proportion to the church, is otherwise a well-proportioned composition with a good massive octagonal broached spire in stone. Inside, the arcades are borne by cylindrical shafts. The chancel-arch has a corbelled impost, with marble shafts: and, by an unusual but laudable arrangement, a similar arch divides the chancel proper from the apsidal sanctuary. Metal screens divide the chancel from the chancel-aisles.

All Saints, Reading.—An important new church by Mr. St. Aubyn. It has a very broad clerestoried nave, with arcades of five arches and an aisle on each side, a chancel with a five-sided apsidal sanctuary projecting eastward beyond two large square chancel-aisles, which are considerably broader than the aisles to the nave, and consequently produce a quasi-transeptal effect on the ground-plan. There is a vestry, at the north-east of the north nave aisle, and north-western and south-western porches to the nave, that on the south side forming the base-ment of a tower. The style is a rather ornate Geometrical Pointed. The clerestory, which is dignified, has coupled two-light windows; the nave has two-light windows, and the apse has windows also of two lights, but much taller, and with bold quatrefoiled circles in the heads. The chancel-aisles are treated as transepts, gabled transversely to the axis of the church, with a large rose window in the gable. The tower has three stages: the belfry-stage has good windows with bold louvre-boards. Unfortunately it does not stand clear of the nave roof. It has an embattled parapet and angle pinnacles, between which rises a thin graceful octagonal spire, banded at intervals and with gabled spire-lights on the cardinal faces. The west window, set high up in its gable, is of four lights with richly traceried circles in the head. This church does not escape the inevitable difficulty of an apsidal chancel, in the comparative lowness of the eastern windows and the poverty of the wooden roof. But here the corbel shafts are brought down to the ground in the sanctuary: the lower divisions of the walls are arcaded, and there is a constructional (but unpretending) reredos.

S. Peter, Radway, Warwickshire.—This church has been entirely rebuilt by Mr. Buckeridge. It has a nave 40 ft. by 16, with two aisles, each 40 ft. by 9 ft. 6 in., and arcades of three arches on each side. The chancel is 29 ft. by 15, and has a spacious vestry on its north-west side, opening into the north aisle. The porch is at the westernmost end of the south aisle. There is accommodation for 237 worshippers. The arrangements are seemly. The chancel has stall-like seats with subsellæ and desks, and ample space in the sanctuary. The pulpit is at the north-east angle of the nave: and an oak letter for the Lessons stands on the other side of the central passage. Three steps, but without a screen, rise to the chancel, and three more to the altar. An organ, played from the sacristy, occupies an arch between the vestry and the chancel. The style is a late Geometrical Pointed. The aisle windows are of two lights, square-headed. A priest's door (somewhat unnecessary, we think) on the south side of the chancel has a flat trifoliated heading. The aisles have separate gables. The chancel-arch is well moulded: the piers are clustered of four, rather

low, with arches of two orders and an outer label. A recumbent effigy, saved from the former church, is placed under a low arched canopy in the north wall of the sanctuary. The east window is well set up in the wall: and there is a simple constructional reredos, with curtains on each side. At the west end there is a well-proportioned square tower, with belfry stage rising clear above the ridge of the nave-roof, and with a low broached stone octagonal spire. We are glad to notice a judicious use of constructional colouring in the voussoirs of the arches. Altogether this is an unusually good specimen of a village church.

S. George, Tufnell Park, Holloway, London.—Mr. Truefitt, who some years ago designed an ingenious temporary octagonal structure to hold a great number of sitters, has now been commissioned to translate the idea into brick and mortar. The result is peculiar, but noteworthy. There is a spacious central octagon, supported by thin iron shafts, surrounded by an aisle which is circular in its outer circumference. To this is attached an ample chancel, with aisles to its western part, and a semicircular apse at its east end, surrounded by a quasi-processional aisle, with a square vestry at the extreme east end. At the western end are two well-arranged porches. No fittings are shown in the drawings which have come before us; but it is plain that a plan of this shape will accommodate a very large number of people with an almost uninterrupted view of pulpit, chancel, and altar. The iron shafts of the central octagon are eighteen feet high; the arches, which are turned in brick, are thirty feet high to the apex. Over each arch is a broad-pointed three-light clerestory window. This clerestory stage is covered in with a flattish timber roof, having a ventilating shaft in the centre, which is capped at the summit by a small quadrangular louvre. The aisle windows are Pointed and traceried, of two lights. The external effect of course resembles in a great degree the original type of a circular aisled and clerestoried baptistery or church. We believe there is to be a detached square tower, with complicated octagonal belfry stage, and a dwarf octagonal spirelet rising from a forest of pinnacles—all very cleverly designed—at the western end of the pile. It is impossible to deny the credit of much invention and ingenuity to this very abnormal design.

Chapel of the Convent of the Holy Trinity, Oxford.—We congratulate Mr. Buckeridge on his design for this chapel. It is in very severe First-Pointed: of five bays, all vaulted, in quadripartite groining, in stone, the easternmost one being semicircular apsidal. The lights, few in number, are narrow lancets, deeply recessed, with shafted and banded jambs. The vaulting-shafts are corbelled on a stringcourse in the four western bays; but in the eastern bays (which form the choir) they reach the ground, an arcade of trifoliated arches, having marble shafts, being carried round the apse. We have seen no details of the fittings: but the altar is placed (as we think) injudiciously,—that is to say neither on the chord of the apse nor against the east wall, but midway between the two. Under the sanctuary (which rises by five steps) there is a vaulted chapter-room, which gives great dignity to the east end in the external elevation. The conventual buildings, which embrace an industrial school and a printing-press, are rather stern and

gloomy, but skilfully designed. We should prefer larger windows, and a later architectural style. The accompanying view gives a good idea of the effect of the whole group.

NEW SCHOOLS, &c.

S. Andrew's College, Kohimarama, Auckland, New Zealand.—Mr. Buckeridge has designed a considerable addition to this building, which belongs to Bishop Patteson, for the use of the Melanesian Mission. It consists of a sort of three-sided court, with a verandah-cloister all round it, and communicating by a cloister with the existing buildings. It provides on the ground floor six rooms for students, and three double sets of rooms for the bishop and two chaplains. On the upper floor are two large dormitories, and other rooms, and an infirmary. The building is mainly of timber, with brick chimneys and brick basements to the walls. Nothing can be simpler or more modest and suitable than the general design.

The Mote, Maidstone, Kent.—Mr. Clarke has designed a good school-room with class-room, separate lobbies for boys and girls, and a master's house attached. The style is unpretending, with square-headed windows in wooden frames, and a three-light transomed window in the gable of the schoolroom.

All Saints, Reading.—These are to be built by Mr. St. Aubyn on the north side of his church of All Saints. They contain a large boys' schoolroom opening at right angles into an equally large room for a girls' school. There is also a class-room and a separate entrance-porch to each school. The style is Geometrical Pointed: the material brick, banded in colour, and with alternate colours in the arch-heads. There is a good simple quadrilateral bell-cote.

NEW PARSONAGES.

S. James, Keyham, Devonport.—Mr. St. Aubyn is about to complete the group of ecclesiastical buildings which he has built at this place by adding a parsonage midway between the schools and the church. The house seems well arranged. The style is an early Geometrical Pointed.

SECULAR WORK.

House in Park Town, Oxford.—Mr. Buckeridge has designed a very picturesque Gothic house for Mr. Hammans. It is comparatively lofty, has very many and large windows, (square-headed with transoms and foliated lights) and hipped gables to the roofs. It has much more special character than is usually found in modern Domestic Pointed.

CHURCH RESTORATIONS.

S. Columb Major, Cornwall.—This fine church is under careful restoration by Mr. St. Aubyn. So far as we can judge the works are undertaken in a thoroughly conservative spirit. The internal arrangements are wonderfully improved, and the accommodation raised from 360 to 600.

S. Brevita, Lanlivery, Cornwall.—This characteristic and interesting, but most miserably bepewed church is about to be restored by Mr. Clarke. The plans include a complete refitting and rearrangement. Why the altar is changed from the southern to the northern of the two parallel aisles of which the church is composed, we are not informed. The chancel, as newly arranged, has the old roodscreen restored, at its western end: stalls and subsellæ, with a priest's-seat (needlessly distinguished) on the south side, parcloles at the sides and a well arranged sanctuary, spacious, and raised on steps. The rest of the church is fitted with open seats: and a large square chapel, on the north side, (till now used as a vestry,) is partly reclaimed to the church, the further end being screened off for a sacristy.

S. Helen, South Scarle, Nottinghamshire.—A restoration by Mr. Buckridge. We speak of it with difficulty from not clearly understanding how much is new. There is a very long chancel, properly arranged. A curious feature is that the chancel-arch (which is fitted with a screen) projects a little into the nave. The east window is of two lights: and there are three brackets on the wall in the interior, which the architect proposes to utilize as supports for a central cross and two candlesticks.

S. —, Ovingdean, one of the smallest of the South-Down churches, is under restoration by Mr. Gordon Hills. The chancel and nave are of very early Romanesque work, lighted by the smallest possible windows set high up in the wall. During the First-Pointed period a low west tower was added, together with a south aisle of three bays extending one into the chancel. This latter has been since removed and the arches walled up. One of the most interesting features in the church is the very small chancel-arch coeval with the original fabric, and occupied by a screen of fifteenth century work, probably the smallest in the kingdom. Mr. Hills is simply re-arranging the internal fittings of the church, and adding a south porch, and sacristy north of the chancel. It is hoped that the unique chancel-arch and screen may not be interfered with.

S. Mary, Slindon, Sussex.—The restoration of this church will soon be begun. The work includes an entire new roof, and also that portion of the east end of the chancel which is above the level of the former east window. The upper portion of the tower and spire will also be rebuilt. All the portions to be taken down and rebuilt are in the vile taste of the last and previous century. The church will well repay a visit from archæologists. It has several peculiarities. Mr. Graham Jackson, of London, is the architect, under whom the restorations are to be conducted. It is hoped some frescoes may be found: great traces of coloured decoration in the style of the seventeenth century are visible on a coat of whitewash.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We lament to announce the serious illness of our friend, the Rev. J. M. Neale. The latest accounts are, we rejoice to hear, rather favourable.

Incense, a Liturgical Essay, by R. F. Littledale, M.A., LL.D., (London: G. J. Palmer.) This is a very learned essay, in defence of the use of incense. The authorities and examples by which the use of incense in the primitive and the mediæval Church is established deserve most attentive consideration. We believe that the loss of incense in our reformed ritual is deeply to be regretted: and we wish that Dr. Littledale could prove, more satisfactorily than he seems to us to have done in the concluding section of this treatise, that we have a legal right to restore it. We hope that, in a future edition, the references will be more abundant and more minute. The pamphlet is unattractively printed; and we observe in one place "quærantur" for "queruntur."

The Priest at the Altar. An examination of the Rubrics in the Communion Service ordering the position of the celebrant. By an English Priest. (Oxford and London: J. H. and J. Parker.) This is a temperate treatise, written by a man who is not unsound in his doctrine as to the Holy Eucharist, in defence of the *north* end of the altar as the position of the celebrant according to the Anglican rite. We are quite unconvinced by his reasoning. He argues that the position of the officiant at the north side of the (four-square) altar of incense in the Temple service is a sufficient precedent for the modern usage of a celebrant standing at one end of an oblong table. It is still more astonishing to find this writer professing the opinion that the position of the celebrant in a Basilican church, facing the people and with his back to the episcopal throne, is more alien to the modern Anglican usage than to the central position of the celebrant in a mediæval church! Does he not see that the Basilican and the mediæval positions are the same—in relation to the altar? The only difference is that the altar faces a very different way. We can well understand that many persons see reason to regret that the basilican church, with its proper orientation, has not been adopted for the Anglican rite. The writer of this essay cedes the whole question when he admits (p. 19,) in contradiction to an earlier argument, that "it is well known that the rubrics of the Communion Office are not so exact, in their consecutive bearing, as they might be." Hence the necessity of interpreting them by the practices of the Church before the Reformation.

An excellent sermon has been published by the Dean of Canterbury, under the title of "To the Chief Singers," (Strahan.) It was delivered in Canterbury Cathedral before the assembled Cathedral Choirs on the occasion of the Festival of the Choir Benevolent Fund, 1865.

Among other *brochures* due to the present Ritual Controversy we

notice a sermon preached at S. James', Exeter, by the Rev. Henry Moore, entitled "The Queen's Vesture," (London: Palmer,) which very plainly and moderately states the case of those clergymen who have thought fit to revive the use of the legal eucharistic vestments.

Another pamphlet, by the same publisher, entitled "The New Crusade against the Cross and Ritual"—a letter to Dean Close, of Carlisle, by "Common Sense"—though it has the best of the argument, seems to us to defeat its own praiseworthy purpose by intemperance of thought and expression.

The following extracts have been sent to us for publication by the Society for the Freedom of Worship :

"FREE CHURCHES AND THE WEEKLY OFFERTORY.—At a meeting of the Society for Propagation of the Gospel in Foreign Parts, held in Liverpool, 26th September, presided over by the Bishop of Chester (Dr. Jacobson,) the following remarks upon Free Churches and the Offertory were made, by the Bishop of Brisbane: 'He thought at present the Church in his diocese was no great burden upon the society. He had this year received only a few hundred pounds; next year he should receive an increase, but he hoped before long his diocese would be altogether independent of the Society at home. There was a mine much better than any society where it could be worked, and that mine was the offertory. In a population composed of honest English labourers, who were ready to contribute their sixpence or shilling of their weekly earnings, there was no difficulty in providing for the support of their clergyman. There was a congregation in his diocese, in which, though composed mostly of labouring men, the offertory generally exceeded £10 on the Sunday, and they were able, by means of those collections, to support their clergyman and the expense of Divine service. Where the labouring people were centred in any number in a town of any importance there would not be the slightest difficulty, if there were earnest, faithful clergy, in providing for their support by means of the offertory. But in such a colony, they must have free churches to commence with. If they had a free church, a weekly offertory, and a faithful pastor, there would be no difficulty in obtaining congregations and support for the minister.'"

"FREE AND OPEN WORSHIP IN PARISH CHURCHES.—The Rev. Charles John Vaughan, D.D., vicar of Doncaster, has appealed to his congregation to throw open the parish church of that town for free and open worship; and he has issued a long and forcible address upon the point to his parishioners. He asks the question whether the National Church at present filled the place in the hearts of the people of England it was intended to fill, and, if not, why not? He thinks it has not, partly from the overgrowth of various places, from neglect of the Church itself, and by neglect of the poor. From churches such as that at Doncaster the poor were virtually banished—a sense of discomfort and a sense of unwelcomeness together kept them away, and either hardened them into the full neglect of worship or else drove them to humbler chapels, where, at least, they could both see and hear, and claim, and perhaps pay for their sittings, and certainly not be made to feel themselves despised. Upon the third point—the practical exclusion of the poor of populous places from many of the parish churches of this country—the Rev. gentleman says that it is an obvious truth, but not therefore superfluous to be spoken, that the church of a parish was the property of the parish; the possession not of a few, nor of any number, but of all the people of the parish. It was as much theirs collectively as a man's private dwelling was his own in particular. He thought it would be as well if parish churches were always open; open during the week; open for the poor man's private

prayer, at night and morning,—his refuge from the noise and crowding of his own home, that he might commune undisturbed with his GOD. He did not believe that such a privilege would ever be abused for purposes of desecration and pillage. Unquestionably, where the house of GOD was open for public worship it was open of right,—not for some, but for all the population. If there must be a comparison, it should be open more to the poor man than to the rich. The rich man had, or might have, his quiet chamber for prayer, his manual or manuals for devotion, his religious books, his printed sermons; the poor man had nothing save this one opportunity of hearing of GOD and of joining in GOD's worship. If there must be a choice let the poor man have the foremost place and the readiest welcome. How had it been in fact? A system of selfish grasping on the part of the rich had secured a monopoly of the best seats in the majority of their parish churches, driving the poor into distant corners, where the voice of the minister was oftentimes inaudible."—*The Times*.

"**THE RICH OR THE POOR?**—The Rev. Dr. Vaughan, vicar of Doncaster, has issued in the course of the past week a pamphlet on 'Free and Open Worship in parish churches,' of which he is an advocate. He says, 'the neglect of the Church was shown as regards the poor. The flock had strayed from its own pasture because the right to its pasture was offensively challenged. Abuses as regarded the seats had been allowed to creep in, and seats had been in all parish churches utterly alienated from their right and lawful purpose with a bold and shameless assurance which, he hoped, would one day become incredible. When the destitution of what was called church accommodation began at last, even among the wealthier classes, to make itself felt, then the remedy was sought in ways scarcely less exceptionable. Proprietary chapels sprang up, with scarcely a pretence of free and unappropriated sittings, and even the free sittings themselves became occupied by persons still of the richer orders, to the final and absolute exclusion of the poor from the sacred inheritance of their fathers. The places assigned to the poor were the least advantageous part of the building. With the back of the preacher often turned upon them, and with a sense of disparagement, those were set to listen and to worship who, from imperfect education, and often from advanced age, required even more than others every help that could be afforded them of either sight or sound. Who could go forth among the poor of Doncaster, and invite the poor to the parish church? The best they could do was to open new places of worship for them, and bid them go where they were welcome, where they would be considered first, and honoured as GOD's poor. But in this separation itself—this opening of one place of worship for the rich and another for the poor—he saw no few evils for both. If they gave up their appropriation of seats, the habitual presence of families in one spot would be respected; common courtesy would secure it; order, not confusion, would mark their assemblies for worship. This plan was not a rash one; it rested upon the acknowledged principles of law and right; it was simply a return to the ancient and time-honoured practice of CHRIST's Churches, enforced by the avowed approbation of Bishops and rulers—their own present diocesan amongst them—and had been tried and found successful."—*The Times*.

We are unfortunately obliged to postpone till our next number a letter from the Rev. E. Trollope on the restoration of Heckington church; a notice of Mr. Baigent's pamphlet on the position of the pastoral staff in the effigy of William of Wykeham in the Winchester City Cross; and the account of the bell-inscription at Priston, with Mr. Ellacombe's letter about it.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

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(NEW SERIES, NO. CXXXVIII.)

THE MONUMENTS OF RAVENNA.

(Continued from p. 88.)

IN the forlorn decay of a life truly belonging to the past, Ravenna is especially distinguished by the isolation and solitary grandeur of its sacred monuments, which stand like sculptures against a dark background, in effect undisturbed by the claims of other objects, scarce touched by modern innovation; and here, where “the last Cæsarian fortress stood,” the terrific shocks that accompanied the fall of empire become present to the mind with more vividness than even in the pages of Gibbon. The far-extending solitude of flat marshy environs, girt by the solemn gloom of pine forest, the wide, grass-grown streets, the ruinous fortifications veiled with ivy or creeping plants, the silent palaces of faded aristocracy, and cottagelike dwellings of the poorer classes, may excite regret as to the social state indicated, but in their aggregate form a fit framework for the impressive monumental picture. The Middle Ages have passed over this fallen capital of the West and of the Gothic kingdom, almost without leaving one trace behind; and in the Ravenna of the Papal States the actualities of the present are alike uninteresting and insignificant.

It is in the mosaic that Christian art most conspicuously presents itself at this centre, and that the religious idea of the ages of Honorius, of Theodoric and the Exarchs appears most intelligibly manifest. That Greek school, whose works we have before us, may be said to have been mainly occupied, during the fifth and sixth centuries in illustrating those devotional tendencies, then continually gaining strength, whose objects were the veneration of saints, the exaltation of the Blessed Virgin to Christian regards, the more clearly self-developing ideas of angelic guardianship, and of the ritual honours due to thrones, dominations, principedoms, powers, in the celestial hierarchy; moreover, beside these higher themes, and strangely associated with them, the admitted presence of Cæsarianism in the sanctuary, of the emperor with his body-guard, the empress with her court-

ladies amidst sainted prelates and holy symbols on the storied walls or dome of apse and chancel; while in these manifestations the absence of the Papacy from art-treatment, and (as we may infer) from thought alike, is singularly noticeable.

Nothing is more evident indeed, in the ecclesiastical story of Ravenna, than the fact that this city was slow to acknowledge the supremacy of Rome, at least in the sense now claimed by the latter; and in many instances the recorded administration of church affairs in this arch-diocese seems to attest a principle of local independence quite unchecked. We read in the chronicle given by Muratori (*Rer. Ital. Script.* t. i. p. 11,) of an unworthy intruder, John X., being deposed from this see, in the ninth century, "by all the people," with no note of reference to an external judgment-seat, or requisite sanction from any higher throne in the Church; and in the most valuable of the local records extant, the prelate-historian of his predecessors, Agnellus, seems to own, with a sigh of submissive regret, the fact of Rome's headship, *not* as resting on a primordial principle of revealed religion, but (as he naïvely expresses his theory) on the mere privilege of possessing such an inestimable treasure as the great Apostle's tomb!—an accidental and material advantage in the stead of an inalienable and divinely-conferred right! It is true that a letter (given by Muratori) of S. Peter Chrysologus (Archbishop, 439—50) acknowledges a principality proper to that see "in which the blessed Apostle is still living" (*beatus Petrus Apostolus vivus sit*); but can we discover a sense confirmatory of the claims now asserted in Agnellus's narrative of the circumstances that led to that prelate's election, as follows? "The general multitude of the people assembled with the clergy, according to the discipline of the Church, and elected for themselves a pastor, with whom they repaired to Rome, and appeared before the holy Pope of the Apostolic see, desiring that he should ordain their elect, lest so great a Church should be left many days widowed of her Pontiff;" after which steps (the chronicle proceeds to say) there was beheld by the Pope (Sextus III.) a celestial vision of S. Peter and S. Apollinaris, with *another* candidate between them, whom they commanded the Pope to appoint to this see; and Sextus consequently set aside the former election, showing to the Ravenna clergy that they should be contented to receive him whose elevation had been divinely prescribed, though a stranger, belonging to another diocese, who became the sainted Archbishop of this see, Peter Chrysologus. And can we understand, in the rapturous eulogium of this local Church by the author of the *Monumenta Hist. Raven.*, anything less than the implied assertion of her independence, even with all due allowances for a lyric style? "O princeps Cathedra raro habitatori munita, quæ lucet in tenebris, et tenebræ nesciunt te comprehendere! Quanta privilegia tua! quanta dominatio tua!"

Observing the chronologic order in our studies, we should first visit the octagonal baptistery, that stands near to, but distinct from, the cathedral, and is the only structure of the fourth century at Ravenna still unaltered, except in details of ornament; founded about the same period as the cathedral (380) by S. Ursus, though not enriched with its most interesting contents, the mosaics, ordered by another sainted prelate,

Neon, till about 430, according to Ciampini, 451. On the cupola of this very curiously characterized building is the Baptism of our LORD, a mosaic composition in which classic influences are still apparent, and the principal figures have dignity, beyond the central group being seen the Jordan, personified as an aged man, with long hair and beard, who seems floating on his stream, like the river-gods in antique sculpture; below, carried round the domical compartment like a frieze, the group of the Apostles, majestic figures, quite classically treated, in aspect (except one, S. Peter) almost youthful, each vested either in a cloth-of-gold tunic and white pallium, or with the tunic white and the pallium golden, each wearing a high cap like a mitre, and carrying a leafy crown in one hand, that of S. Peter red, that of S. Paul gold (certainly no indication of inferiority in the latter to the former); and on a still lower compartment, at the intervals between the arcades of a triforium, are alternated designs (also mosaic) of singularly symbolic character: altars, or altar-tombs, on each of which is laid a lily or a palm, and the four Gospels, each placed on a kind of suggestus, with richly-embroidered cushion, on which the sacred book lies open, just as it used to be exhibited in the midst of the hall or cathedral where the assemblies of Œcumenic Councils were held; so that we see here, in compendious symbolism, the representation of those great comitia of the Church: and around the walls are inscribed the lines of a metrical epigraph, one distich being:

“Magnanimus hunc namque Neon summusque sacerdos
Excoluit pulchro componens omnia cultu.”

We are told that the original pavement is more than fifteen feet below the actual floor in this baptistery. An altar and ciborium here are from the primitive cathedral of S. Ursus—who was a Sicilian of noble birth, and bestowed all his large property in that island on the Ravenna see.

Next in order we should visit the small church of SS. Nazarius and Celsus, to which saints is dedicated one of the most interesting edifices here, the mausoleum of Galla Placidia, built for herself in 440, therefore ten years before her death, by that princess, the daughter of Theodosius, and for some years Empress Regent during the minority of her son, Valentinian III.—a woman, the strange vicissitudes of whose chequered career add another tragic chapter to the story of declining Empire, which would, in her case, be more pathetic, were we allowed to ascribe any attributes of moral elevation to her character. Alternately exalted and degraded, she lived to be a Gothic Queen, a Roman Empress, twice a captive in barbarian armies, and once driven on foot amidst the common herd before the car of the Gothic usurper, her first husband's murderer. Talent sufficient to subjugate the will of her two husbands and her feeble brother, Honorius, she seems not to have wanted, nor that sort of demonstrative piety then fashionable at the imperial Court; but her conduct in consenting to the unjust execution of her unfortunate cousin, Serena, widow of Stilicho, during the siege of Rome by Alaric, shows Placidia in a repulsive light, cruel in her lenity. Her mausoleum, unlike any other in this range of monuments, is a massive but low building of cruciform plan (the Latin cross), measuring fifty-five by forty-four palms, with a cupola,

and distinguished by decorative details of that Arabico-Byzantine style which first found its way into Italy from the Sicilian shores (see Gally Knight's work on Italian Churches.) Behind the single altar of diaphanous Oriental alabaster, stands the immense marble sarcophagus, quite plain, but originally covered with silver plating where the body of Placidia was entombed, attired in gorgeous vestments, sitting upright in a chair of cypress wood, and visible through a small aperture.¹ At the other cross extremities are the marble sarcophagi of Honorius, of Valentinian III., and Constantius his father, the two latter laid in the same tomb; and the Christian symbols with which these are sculptured, lambs, doves drinking from vases, fruit-bearing palms, the four rivers, fountains, and the holy monogram, entitle both sarcophagi to rank among sacred art-objects. The tiny cupola is one rich field of mosaics, with flowery arabesques encircling the cross on a golden ground; on its pendentives being represented eight Prophets in pairs, the costume classic, the action of each that of declamation. Above the portal is seen the Good Shepherd, as a youth seated on a rock, a long cross (the *crux hastata*) in one hand, His sheep and a landscape beyond; at the opposite extremity, beyond the altar, is the SAVIOUR's figure with its proper attributes, the long cross held so as to rest on one shoulder, the open Gospels in the other hand, and beside Him a cabinet with unclosed doors containing three books laid on shelves, with their titles on the covers, *Lucas, Matthæus, Joannes*; near this object a gridiron with fire kindled beneath—this last detail (here unique, I believe, among accessories seen in mosaic art) obviously intended to allude to some procedure for the destruction of heretical books, and probably to the burning of those of Nestorius, after the Council of Ephesus, in which his tenets had been condemned nine years before this mausoleum was built. Curious is this first appearance of recorded intolerance in religious art! The basilica of S. John the Evangelist, founded by Galla Placidia, 425, now retains little of the splendour, and scarce a remnant of the mosaic decorations described in old chronicles, having been almost entirely rebuilt, but with preservation of its ancient columns, and the original high altar with its confessional, a rich and beautiful work in Greek marble, porphyry and serpentine, of the fifth century; and this church has still its art attractions in the frescoes by Giotto, on a chapel vault, of the four Evangelists and the four Latin Doctors; its fine Gothic porch, and some very curious sculptures on the façade, being supposed of

¹ The body was unfortunately consumed in 1577, through the mischief of some children, who inserted a taper into the aperture, and thus, the rich vestments taking fire, was this unique relic of imperial pomp in death reduced to a heap of ashes, no more even in this condition visible, as the orifice has been closed ever since. The usage of burying members of the imperial family in superb attire, with jewellery, other ornaments, and even toys in fantastic profusion, was most curiously attested on the opening of the tomb of Maria, wife of Honorius, and daughter of Stilicho, in the course of the works for the new S. Peter's, 1544, when it appeared that the dead princess had been laid amidst heaps of trinkets and playthings, in vestments from which were extracted no less than thirty-six pounds weight of embroidered gold—all the precious contents of that tomb having been carelessly suffered to disappear, dispersed none knows whither, to the infinite regret of antiquarians. This practice of laying valued objects beside the dead was borrowed early from pagan use by the Christians at Rome, as shown by the discoveries in catacomb-tombs.

the twelfth century. The legend connected with the origin of this church is strikingly poetic, but not it seems, in all its details, traceable up to a period nearly so remote as that of the princess and saint referred to, as narrated at full in the *Monumenta Hist. Raven.*, given by Muratori. The princess and her suite were on a voyage from Constantinople to Ravenna, when a tremendous tempest overtook their vessels; in the extreme of peril Placidia enjoined all to direct their prayer and trust to the beloved Apostle, vowing a splendid temple to be dedicated to him, should they escape from that peril. Presently appeared the visible assurance of his protection, for S. John the Evangelist was seen by all, on *each* ship, performing the task of the fear-paralyzed mariners, and thus steering them safe into port. Mindful of her vow, Placidia ordered works to begin for constructing one of the finest churches yet seen in this city; the richest marbles were brought from various quarries, mosaics were executed for apse and chancel-arch, representing the tempest and vision at sea, also the subject from the Apocalypse of the SAVIOUR giving a book to the Apostle and desiring him to eat it; and the tessellated pavement was disposed so as to imitate, in wavy lines of marble, the tossing sea-waves. But the imperial lady was in grief, seeing that she could not hope to obtain any sort of relic of S. John for her church's last consecration; and her confessor, S. Barbatian, advised her to persist in prayer and fasting, with the trust that her great desire might in some manner be fulfilled. He kept vigil with her himself, night after night, in the same church; and at last, when both had fallen asleep after long watching, the confessor saw a majestic personage in long white vestments, who stood offering incense at the altar; he woke the princess to point out that vision, which she also beheld, and straightway rushing to the altar, Placidia threw herself at the feet of the mysterious figure, seized his right foot, and so firmly that the sandal was left in her hand, when S. John the Evangelist (for he it indeed was) vanished the moment mortal had touched his form, now become immortal. Next day in presence of the emperor, the Archbishop, and S. Barbatian Placidia offered this inestimable relic at the altar, and then had it immured in a secret place within this building where none should be able to find it: though another version of the story written by Raynaldus (Archbishop of Ravenna in 1303) mentions the actual discovery of this sandal, in his own time, through indication supplied by a parchment found within the breast of a silver crucifix that had been given in pawn by the monks of a cloister attached to the same church, (v. Muratori.) We cannot, however, admit even the claim to great antiquity in this legend, except so far as relates to the tempest, the vow at sea, and the building of the church in fulfilment, seeing that Agnellus, unquestionably the best authority on such a subject, confines himself to the simple narration of those credible facts, without any note of the apostolic vision, the sandal, or its supernatural bestowal and immuring. Probably the amplified version, embellished with such marvels, dates not higher than the age to which are referred by good critics, namely, the twelfth century, those singular reliefs still seen above the portal that represent the several acts in the story, (v. Cicognara, *Storia della Scultura Italiana*;) the apparition of the

apostle attended by angels at the altar, while Placidia kneels to touch his foot, the offering or enshrining of the holy sandal by the princess, the emperor and a mitred prelate introduced in the scene; and above these two reliefs a half-length figure of the SAVIOUR looking down upon the group below from a species of tabernacle. That very detail of the concealment is an incident that shakes the credit of this truly picturesque story, because adverse to the primæval practice, which from the time relics were first kept in churches required the periodical exposure for veneration, not the perpetual withdrawal from regard and knowledge of such sacred objects.

Noblest among specimens of fifth century art at Ravenna are the mosaics in the chapel built by the prelate, S. Peter Chrysologus, (about A.D. 440) in the archiepiscopal palace, the interior of this small oratory being one field of sacred representations, which impressed me as one of the most quaintly conceived series in such form of artistic produce. This palace is itself a curiosity, and one of its great halls contains a very valuable museum of local antiquities, Christian and pagan, mostly monumental, but with objects of other character, among which are remarkable a fine Apostle's head in mosaic, and some rich inlaid pavement from the now, alas, vanished cathedral. It is from this antiquarian treasury that we pass into the beautiful chapel of the saintly archbishop, whose plan resembles the letter 'T'; and as we first distinguish by dim light the solemn figures and sternly expressive heads, the large-winged angels and sacred symbols on the golden groundwork of those storied walls and vaults, the mind is possessed by a sense of the majesty of the ancient Church and her sacramental mysteries. We seem to have left the glare and follies of the world in crossing this threshold. Above the marble incrustation round the lower part, expands that field of mosaics in brilliant hues unfaded, as the quaint and massive architecture is alike intact since the days when the emperors of a ruined state trifled away their fear-stricken lives at Ravenna. Not yet is any subordinate personage allowed prominence in the sacred grouping; not yet has the worship of the SAVIOUR been disputed by that of the Madonna or saints. His form is everywhere conspicuous and central here, represented as at different ages, but always at once recognisable. We see Him as a young boy, with the twelve apostles in a series of medallion heads; we see Him again as a youth of about eighteen years, with the same benignly beautiful features more developed; and again as a fully matured man, still mild and noble-looking, in costume like that of a Greek Emperor, (as elsewhere appears Justinian,) with tunic of gold tissue, purple chlamys with jewelled clasp at the right shoulder, in one hand a long red cross, in the other a volume open at the words, *His own most blessed assurance, Ego sum Via, Veritas, et Vita.* His head alone among all here before us is crowned by the nimbus, and striking indeed is the superior purity, the majestic benignity that distinguishes the Divine subject as here conceived by art, compared with the absolutely stern aspect given to its form in another mosaic treatment of the same year, 440, at the Ostian Basilica, near Rome. On the vault of this venerable chapel are the usual winged symbols of the Evangelists, each holding a jewelled book, and at the centre the holy monogram in a disc, sup-

ported on the uplifted arms of four angels, majestic creatures in long white vestments, their solemn countenances expressing a kind of awful joy. The numerous other figures and heads of apostles and saints are characterized by general sameness of type, eyes large and staring, forehead low and flat, lips full and curling; the female heads all veiled, but with rich coiffure, braided hair in sight, except one, S. Felicitas, who has the headdress of a nun. SS. Peter and Paul display the well-known types with which one is familiar even from the period of catacomb art. Over the altar is the only mosaic here of later date than the rest, one of them from the lost cathedral, (twelfth century,) representing the blessed Virgin in act of prayer, with outspread arms, the head closely veiled, the figure in long purple robes, the aspect that of matron maturity, modest, severe—the unmistakable character here intended that of the interceding mother, or rather the personified Church, not that of the heavenly queen who herself demands worship.

A few other churches in Ravenna are now desolate and neglected monuments of the fifth century. Among these is *S. Agata Maggiore*, a fine example of the period, built by the Bishop Exuperantius about 400, the mosaics in which are described by Ciampini (*Vetera Monumenta*.) but which I regretted to see in a state of most forlorn decay, its marble and granite columns apparently in danger of sinking beneath the superincumbent weight. *S. Francesco*, ascribed to S. Peter Chrysologus, has been restored without loss of much that is essential to the early basilica style, and has a spacious imposing interior, with three apses corresponding to nave and aisles, colonnades of white marble with Corinthian capitals and uniform shafts, high attics and vaulting, probably a modern substitute for the wooden roof with rafters left visible but decorated in colour or gilding, assumed to be the primitive form of basilica roofing. This church is celebrated for some mediæval tombs, especially that with a recumbent figure, (relief) vested as a mendicant friar, of Ostosio da Polenta, lord of Ravenna, deceased 1386; but greater renown once attached to it as the resting place of Dante, whose remains now lie in a mausoleum leaning against the lateral wall of *S. Francesco*, though quite distinct in architecture, originally built in 1482, and restored in the poorest style, 1692.

We now pass to the Ostro-gothic epoch. In 493, Theodoric, king of that nation, after obtaining from the feeble and suicidal Greek Empire a formal concession of Italy, became master of Ravenna, and in consequence, of the whole peninsula, establishing his court and government at this city, which he had taken after a long siege sustained by the Herulian Odoacer, once dictator and patrician of Rome. This kingdom, of which Ravenna became the capital, destined to endure but sixty years, comprised (from about A.D. 520) the whole of Spain as well as Italy, western Illyria, and southern Gaul, being bounded by the Danube, the Rhone, the Garonne, the Theiss, the Adriatic and the Mediterranean. Theodoric's own reign (489—526) on the whole glorious and prosperous, gave the first example of enlightened, and for a time popular, foreign domination in Italy: but unlimited power, and perhaps, more than anything else, the irritable feelings of the sectarian aware that his faith was reprobated and him-

self considered an alien by the highest and most influential of his subjects and neighbouring powers, by the Greek Cæsars as well as by the Roman pontiff and senate, seem to have embittered and corrupted his declining life, to have brought on a species of moral decay in this prince's character, who after burdening his conscience with guilt through the unjust deaths of Pope John I., of the esteemed senator Symmachus, and the more illustrious Boetius, left his sceptre in the hands of a feeble boy, directed indeed by an able and high-minded woman, Amalasunta, Theodoric's widowed daughter, who was ungratefully betrayed and put to death by her cousin Theodatus, called by herself to the throne left vacant by the premature death of her son, Athalaric, (534.) A short time before his decease Theodoric had issued a decree, provoked by the severe measures of the Greek court against the Arians, for depriving his Catholic subjects of their churches, that the edifices might be occupied by his own sect; but before the day fixed for fulfilment he died amidst pangs of remorse and the hatred of the populace at Ravenna; legend soon devising the horrific tale of his spirit having been seen hurled into the crater of Vesuvius. To the worthless and pusillanimous Theodatus, who shrank from even the attempt to defend his states against the Greek invasion now determined upon by Justinian, succeeded the valiant Vitiges, (536—40;) Ildebaldus and Eraricus, both cut off by violence, 541; Totila, heroically conspicuous in the Italo-Greek wars, (541—52;) and lastly, Teja, with whose death in battle, 553, closes the period of Ostro-Gothic rule in this Peninsula. Ravenna was besieged and taken by Belisarius, (539,) after whose ingress her royal palace was ransacked of all its treasures, and those spoils sent as trophies of victory to Constantinople.

A visit to this city may suffice to convince how absolute a misnomer is the term "Gothic," applied to architecture; not one feature, no hint or presentiment of the Pointed style, (that may more properly be called Germanic, though not strictly referable to any national limitation,) being seen among the few edifices that remain here or elsewhere on this side the Alps of Theodoric's or his successors' foundation. The able Italian historian, Troya, assumes that the Arian Goths in all probability avoided the triangular form in architectural design, and consequently must have created for themselves a barrier against the adoption of that style, because the triangle was to the Catholics an emblem of the Divine Unity in Trinity. I am not aware that any distinctive features in Arian ritual were such as to affect the building of their temples, or induce essential difference in internal arrangements from those of the Catholics; but assuredly this sect must have been far from admitting the orthodox doctrine of the Holy Eucharist, or the deeper meaning of types and symbols referring to the Person of our Lord.

Many churches were built at Ravenna by Theodoric besides those that remain, *S. Apollinaris*, (now *S. Apollinare Nuovo*), raised as the cathedral of Arian worship; *S. Theodore*, reconsecrated as *S. Spirito*; and others that have perished, severally dedicated to *S. George in Tauro*, (built by the Arian bishop Unimundus,) *S. Eusebius*, (destroyed by the archbishop in the time of Charles the Great;) two others in and near

the suburb of Classis, afterwards dedicated by the Catholics to the Beati Sergius and Zeno; and another *S. Eusebius*, which stood till 1457, when it was demolished by the Venetians in order to raise a fortress on the spot. *S. Spirito* is a small edifice of sombre aspect, but interesting for the architectural character of its interior, its rich marbles, and sculptured pulpit of the sixth century. The Arian baptistery, built also by Theodoric, adjoining the now closed *S. Maria in Cosmedin*, is a small octagonal chapel of glowing interior, the mosaics on whose vault are supposed to have been ordered in the sixth century after the catholic reconsecration. Similar in subject and *motif* to those in the more ancient baptistery, these works are in style so inferior that we might refer them to a later school and different phase of civilization; and the omission of the emblems of the Œcumenic council, the enthroned Gospel, whilst other details appear alike in both compositions, might confirm the idea of an Arian origin.¹ In the scene of the baptism here the personified Jordan seems the principal personage; the other figures are grotesque, and the S. John is in attitude so uncouth as to suggest the notion of a barbaric dance. The apostles, occupying a circular compartment below, are here also in classic costume, (ancient Roman,) each carrying in his hands a crown set with gems, except SS. Peter and Paul, the former of whom has his keys, the latter, two scrolls, implying his importance among authors of the sacred books: all these figures seeming to approach a throne where, erect upon cushions, stands a large cross studded with blue gems, and having a sacerdotal stole hung across its arms.²

The mausoleum of Theodoric, raised during his lifetime, (not, as some conjecture, by Amalasunta under the reign of his grandson,) is a marvel of construction, though by no means admirable in its decorative details. Sharing the fate of those of S. Helena and S. Constantia near Rome, it was at some mediæval period dedicated as a church, *S. Maria Rotonda*, and is now again left to silent solitude, having been long since robbed of the sarcophagus in which Greek bigotry would not grant the repose of the tomb to an Arian sovereign. A decagonal structure of marble, it rises with an upper story on a high basement, at each of whose ten sides opens a deep recess under a semicircular arch; the interior, reached by two outer staircases added in 1780, is circular, and quite plain, lighted by a row of small windows near the summit, between a simple band and a cornice, and the whole is roofed by a stupendous cupola, one solid mass of Istrian stone, measuring in diameter 10.4 metres; from the base to the summit 4.5; in thickness 1.14; the weight estimated (see Murray's Guide) at more than two hundred tons, and by Ricci (*Storia dell' Architettura Ital.*) at four million Roman pounds, about equivalent to that of eighteen or twenty thousand men in the scale together! Not indeed beautiful,

One historian of Ravenna, Fabri, indeed maintains this instead of the later origin, and it is but local tradition that assigns these mosaics to the date 553, and to the archbishop S. Agnellus.

² The fruit-bearing palm, emblem of celestial rewards, is here also seen between each pair of apostolic figures, and the curious detail of horns like crabs' claws given to the Jordan is explained by Ciampini as typical of the overflow of that river each summer when the sun enters the sign of Cancer. Instead of gracefully reclining upon his stream, this personification is made awkwardly to rest in its water as if taking a bath, a barbarous departure from classic models.

but a striking object, this extraordinary tomb rises among woods at a short distance from the city, where a sylvan scene of quiet loveliness surrounds the monument of eventful story and perished nationality. It is popularly supposed that a huge porphyry urn, like an antique bath, found near the outside of this building, and now standing below the ruins of Theodoric's palace in a street, is the violated tomb of that prince; but authorities decide against the local tradition, as also against the idea that the lost sarcophagus had stood on the summit of that massive cupola—the interior being its suitable place.

Those ruins, called the Palace of Theodoric, are conjectured by Hope to belong more probably to that of the Greek Exarchs, and the pristine character of the edifice is still distinctly presented to us among the fine mosaics in the basilica.

S. Apollinare Nuovo. This church, built as an Arian cathedral, and first dedicated to S. Martin, was re-consecrated for Catholic worship by S. Agnellus, and received its mosaic decorations, by some critics pronounced the finest examples of the Christian school in Italy, about 570. The groups of these art-works cover two high attics above colonnades. On one side, as if issuing from the gates of the seaport Classis (represented with its harbour and ships,) we see a stately procession of twenty-two female saints, all with names and the prefix *Sea* inscribed above, all attired alike in veil, with braided and gem-wreathed hair, robe and mantle richly embroidered in gold, each holding a jewelled diadem; the whole company advancing towards the sacred group of the Mother and Child, but preceded by the three Magi, who wear fantastically gay oriental costumes, and have crowns on their heads, being apparently in utmost haste to present their offerings: one of them a negro, perhaps the earliest example of this distinction among the three in art. The Divine Child and the Mother are attended by four majestic angels in long vestments with wands. Mary, seated on a magnificent throne, wears a long veil and robe of purple bordered with gold; the Child is fully clad in white and gold, and has the nimbus with cruciform rays; all the other saintly personages, (except the Magi,) having also the nimbus, though not like His with rays; and here we notice one significant indication of increasing devotional regards for the Virgin Mother, inasmuch as she, like the Child, holds up a hand to give benediction in the same action as does His also, thus being taken in part by Mary, scarce instanced (that I am aware) in other treatments, modern or ancient, of this scene. On the opposite attic, less favourably displayed owing to the windows that open on the same side, and unfortunately in part concealed by some modern obstructions, is the group, indeed more important, consisting of twenty-three male saints, alike holding jewelled crowns, and advancing towards the SAVIOUR Who sits enthroned between four angels similar to those in attendance on the Mother and Child; those figures of worshippers also issuing from an edifice, no other than the palace of Theodoric, designated in large letters *palatium*, where we observe the antique Roman arrangement of closing the arched portals with curtains instead of valves. All the saintly figures on these walls have the nimbus and are distinguished by names above their heads. The first

in the male group being in incomplete form “—tinus;” the next, S. Clement, and in the rest of this series one other pope, S. Cornelius appears, but nothing in character or attribute marks out these Roman bishops among their companions. Among the female saints, besides the familiarly known Cecilia, Agnes, and Agatha, are others more rarely seen in art—Victoria, Anatolia, Eugenia, Valeria. On higher compartments are figures of smaller scale, prophets or apostles (without name,) and miracles or other acts of our LORD, alternating with an emblematic design in several examples presenting the inner view of a cupola with a pendent lamp like a diadem; a cross and two doves on the extrados; the lamp (*corona*) being here, no doubt, borrowed from the ceremonial of the Byzantine court, where two such crown-shaped objects used to be carried or suspended before the emperor, to signify his care over things temporal and things spiritual: as it was, in fact, with such a diadem serving as a lamp above the high altar of S. Sophia that those potentates were crowned, after which solemnity the *corona* was restored to its former place and service for lighting the sanctuary. Another mosaic of interest in this church is the half-length figure in diadem and chlamys of Justinian, an authentic portrait, we may conclude, which has with strange neglect for its value, been left I know not how long concealed behind an organ-loft—in outline engraving given both by Agincourt and Ciampini. The chapel which contains the body of S. Apollinaris, here laid in an altar under a ponderous marble canopy on porphyry columns, is a remarkable and interesting example of sixth-century architecture, not (I believe) in any respect deprived of its pristine character or olden magnificence.

This reconsecrated cathedral brings us to the epoch of Justinian, the most beneficial for Ravenna, and that which has left to her the most splendid, indeed all the more conspicuous of her monuments that still attract. That Emperor might be taken as the best representative of the virtues and influences, the religious and intellectual dispositions seated on the Byzantine throne. Pious and austere, munificent towards the Church, pitiless towards heretics, a theologian by profession, a persecutor on system, affable in manners and easily forgiving, though suspicious; eager for military renown, though parsimonious towards the generals who won it for him, ambitious to shine not only as the greatest Christian legislator, but as poet, musician, architect, but above all as theologian, and implacable towards those who contested his dogmatic theories; in the course of a reign of almost thirty-seven years he not only bestowed all his private property upon ecclesiastics, but founded twenty-six, and supplied means for the founding in all of ninety-six churches, providing them with sacred vessels and vestments, liturgic books and Bibles. No city in his States but received some addition to its public buildings; no province in which some tower or fortress was not restored by him. The great compilation ordered by him of the *Institutes* comprises in twelve books, under 776 titles, the constitutions of fifty-four emperors from the time of Hadrian; and subsequently to this famous achievement, were issued 168 additional laws, later compiled as the *Novellare* of Justinian. Such singular blending of ascetic piety and energies, intellect and zeal, no doubt prepared him to become a great instrument

for the furtherance of Providential designs and for the civilising of the Eastern Empire,—one result of which agency we might see in the fact that under this reign 70,000 idolaters were baptized in the provinces of Asia Minor alone. (See Cantez, *Storia Universale*, for a just appreciation of Justinian.)

The most sumptuous church raised, or at least completed and decorated, by this Emperor at Ravenna, is the Basilica of S. Vitalis, a soldier-martyr who suffered by being buried alive on the spot where a small oratory, built at some primitive period, eventually gave place to the magnificent structure before us. Ciampini supposes it may have been founded towards the end of the fifth century, though not finished till this reign. The account by Agnellus is that the Archbishop Ecclesius, on his return from a visit to Constantinople, gave commission, of course in the Emperor's name, A.D. 534, to Julian, the *Argentarius* (treasurer) then in office, to order the demolition of that earlier building and erect in its stead the celebrated basilica, whose origin was recorded in a now lost inscription in the portico: "Mandato Ecclesii Episcopi Julianus Argentarius ædificavit, ornavit, atque dedicavit, consecrante vero reverendissimo Maximiano Episcopo sub die Kal. xiii. Mai. sexies P(ost) C(onsulatum) Basilii Jun. V. G. Indictione x.;" and the ancient chronicler tells us that "no other church in Italy is like this either in architecture or mechanic construction." Its plan is octagonal with an oblong chancel advancing from the nave, and a portico, which instead of being parallel to one side, is perpendicular to one of the angles. The exterior is so plain that we are thereby perhaps rendered more sensible to the impression of the Oriental splendours that amaze and take us by surprise on entering: the sanctities of a thousand years seem to have left their trace on those storied walls; and yet such magnificence as that of Justinian's basilica appears suited rather to the mystic pomps of the Greek, than the more intelligible and artistic ritual of the Latin Church. Around that dim-lit octagon are massive semi-circular arcades supporting a vast cupola, whose compass corresponds to the entire area below; and within the eight major archways, resting on piers, are two stories of small arcades with light columns of Greek marble; the upper arches communicating with a gallery, the lower, between the great piers, with an octagonal aisle. On the smaller capitals, (Corinthian,) are sculptured anchors, that have suggested the tradition of their belonging to a temple of Neptune; on the larger, which are Gothic, (rudely simple,) are relief monograms, in all twenty-eight, one of which has been read as *Narses*, but by Muratori as *Nepos*, probably the name of the architect; the others being more intelligible, as *Ecclesius* and *Julianus*. The whole interior is encrusted with fine marbles, except the cupola painted in fresco, and the choir with its apse and vaulting, where we see one of the most brilliant and truly historic series of mosaic compositions—in some respects unique among all in Italian churches. On the apsidal vault is the SAVIOUR seated on a globe, of noble and youthful aspect, with classically chiselled features and dark curling hair, vested in purple robes bordered with gold, and in act of giving a diadem to S. Vitalis, who receives it reverentially with hands muffled (the Oriental form of showing respect) in his mantle; on the

other side, S. Ecclesius, with a model of this church, and a white-robed angel, a figure similar to which also attends the SAVIOUR, to introduce S. Vitalis. Over the chancel-arch arc fifteen heads in medallions, and the SAVIOUR in the midst; the Apostles with SS. Gervasius and Protasius (the sons of Vitalis) ranged laterally to Him. On the choir-walls, nearest the high altar, are various subjects from the Old Testament: the sacrifice of Abel and Melchisedek, singularly treated, as both appear together, without regard for chronology, approaching from opposite sides, with uplifted hands, an altar on which are laid a chalice and loaves like the Eucharistic bread: Abraham about to sacrifice Isaac; the three angels entertained by the same patriarch; Isaiah and Jeremiah, the latter standing beside a tower, on whose summit is a crown—supposed an emblem of Jerusalem, and as such (I believe) unique in this art-form. Also, the Evangelists with their symbols and a writing-table before each; in this instance also the treatment being remarkable—as of those Four Creatures attending the inspired historians, only one, the angel, has the nimbus, while the Lion and Ox stand on mountain-tops, above and quite distant from the S. Mark and S. Luke.

But most curious are the larger mosaic groups on opposite walls beyond the high altar, affording such expressive illustration of the place now assumed by Imperial power in the sanctuary—and that both in the moral and material sense. We are told that at Constantinople the Emperor had his throne within the sacred penetralia, even inside the curtains that enveloped the high altar, where according to western usage, no layman could at any time set his foot; and the scene here pictorially presented is in keeping with such Byzantine theories of prerogative. Its subject might be described as the consecration of this basilica in the year 547 by the Archbishop Maximianus, with assistance of Justinian, his officers and guard, of Theodora and her court-ladies. The Emperor, of haughty and somewhat bloated aspect, dark complexion and beardless face, wears a purple chlamys fastened at the right shoulder with a great jewelled clasp, long tunic embroidered in gold, a jewelled diadem round his brow, and jewelled sandals on his feet; three courtiers stand near, who also wear the antique chlamys; beyond these the archbishop* and two other ecclesiastics, all in white vestments and bare-headed, and one with a censer; the prelate only distinguished by a cross-studded pallium, and by the jewelled cross of gold (not crucifix) in his hand, also by the name in large letters above, and at the extremity of this group is the body-guard, one among whom has a shield with the holy monogram gem-set at the centre. Opposite is the group of ladies advancing towards a portal overhung by curtains, and outside of which is a fountain gushing from an urn on a high pedestal—the recognisable accessories of a church-entrance, according to Roman system. The Empress's attire is most gorgeous, flowing purple mantle, white robe heavy with gold embroidery; the head, neck, and bosom, covered with jewels, strings of pearls falling like cascades from her diadem; her court-ladies also richly clad in similar fashion, but at due distance from the distinguishing splendours of their mistress. And most curious is it to trace in the strongly-individualised countenance of

Theodora, in the large melting eyes, small mouth, delicate but sharpened outlines, a wanton expression, but too accordant with her antecedents, and here uneffaced by the hand of time after more than thirteen centuries! Still do we see before us the pantomime actress transformed by the infatuate fondness of a great sovereign, into the intriguing Empress. Both of this imperial pair have the large nimbus, an attribute not given to any other, not even to the sacerdotal figures in these groups, though the archbishop here before us ranks among calendared saints! And elsewhere, in these mosaics, we observe the nimbus on the heads of personages both of the Old and New Testament—as on that of Melchisedek, but not of Abel or Abraham. Returning to the imperial figures, we have to notice that both carry vases, like bowls, supposed to contain their precious offerings for the new church; though Ciampini sees here an action still more significant, assuming that both are charged with the relics (probably those of SS. Gervasius and Protasius) which the Roman Pontifical prescribes should be borne *by priests*, with tapers and incense, in procession round the church's exterior as part of the consecrating rite. Justinian, we know, was not present at the consecration of S. Vitalis; and in that same year, 547, Theodora died.

Remembering the notorieties of that lady, we are more struck by the glaring proof of the Erastianism, here manifest in art, which could introduce such a figure among Evangelists, saints, and venerated bishops, within the sanctuary! Theodora, had she been a pagan, would probably have left no other reputation than that of a Messalina; that she did not is due to the regenerating influences of Christianity which raised opinion into a moral power and dictated the decorum of station. For whatever might have been said of this woman in her earlier career, as the wife of Justinian her conduct, however mischievous when she intrigued in Church or State affairs, was quite above suspicion, and never impugned; nor was she insensible to the higher obligations of a Christian princess: she made many efforts to rescue others from the infamy she herself had passed through, and left her name in the story of charitable institutions by becoming the foundress of the first Magdalene Asylum, where five hundred unfortunates had refuge offered them from misery and shame. Nor was the heroic temper wanting to her at great crises; for it was owing to her remonstrance that Justinian abandoned the intent of flying with all his treasures and court on occasion of the terrible revolt, fatal to 30,000 lives in one day, that long desolated Constantinople after the first defiance given in the frivolous contests of the circus. We may trust that this Empress, before being removed by the painful disease (cancer) of which she died at an age comparatively young, became sincerely penitent for a past that has so darkened her memory. Agnellus states that the costs of the S. Vitalis Basilica were 26,000 aurei (gold-pieces.) It was the first and last church erected in such Oriental type in Italy; and the same treasurer, Julian, when a few years afterwards he undertook the building of the extramural S. Apollinaris, adopted a design essentially different. Not till Charles the Great raised his cathedral at Aix-la-Chapelle did the S. Vitalis of Ravenna become in its turn a model for imitation, as S. Sophia of Constantinople had been to its

own architects. As to what is *modern* in the former, the second-rate theatrical fresco-paintings on the cupola, perpetrated in 1782, may excite astonishment at the fallen conditions of art, but still more at the inconceivable toleration of such disfigurements, and that under ecclesiastic government, in a temple so nobly and historically conspicuous.

The cathedral, rebuilt in uninteresting modern Italian style, retains nothing of its original structure except the lofty cylindrical campanile, which is compared to those of Oriental churches. Pursuing our studies of ancient art, we need only linger here to observe a few antiques, of the sixth century, saved from the general wreck: the ivory throne of S. Maximianus, with the monogram of his name and title, "Episcopus;" and various sacred reliefs rude in design but beautifully executed—in front, the SAVIOUR, of aged and severe aspect, giving benediction while one hand holds a disk, with the Lamb in relief upon it (an uncommon symbol for this subject;) beside Him the Evangelists, each figure being under an archway; at the sides and back of the seat, scenes from the Evangelic history and the life of the patriarch Joseph:—the silver processional cross ascribed to S. Agnellus (Archbishop 553—66) of the Greek form, measuring six palms at each length, and adorned with forty heads of saints in medallion reliefs; on one side, at the juncture of the arms, a larger relief of the Resurrection, strange and quaint in design, the figure rising with one foot out of a deep tomb, and holding a banner with the cross upon it; on the other side, similarly placed, the Madonna, a veiled matronly personage in act of prayer—here without the nimbus, which is given to all the other saints. Among the latter are introduced prelates of this see; and the form of the pallium worn by them led Ciampini to infer a somewhat later origin for this beautiful cross than the time of S. Agnellus.

The last of the lives by that saint's namesake acquaints us with Georgius, forty-seventh occupant of this see, there described as rather a wolf than a shepherd to his flock; who, setting out on an expedition to visit the Emperor Lothaire (in 841,) carried away the principal treasures from his metropolitan churches, gold and silver vessels, the gems from crosses which he had broken to despoil, &c., intending by such bribes to win assent from that prince to his suit to obtain the exemption of Ravenna from all dependency upon Rome. The pompous prelate travelled with a train of 300 horses; but met only with discomfiture and humiliation. After Lothaire had been worsted in battle by his younger brother, Charles, that Archbishop, who had followed the camp of the patron he relied upon, was made prisoner; and on attempting to plead his cause before the victor displayed the document, "through means of which," says Agnellus, "he trusted to be able to withdraw himself from the obedience of the Roman Pontiff." But that deed or record (whatever its purport) was, there and then, thrown into the mire, and torn to pieces (*comminuta*) at the point of a lance; thus being caused the irreparable loss of written evidence that might perhaps have confirmed the claim for this illustrious See to an ecclesiastical independence now invoked by many as the most desirable benefit to the Italian Church.

I was struck by the dignity and beauty of the religious services at Ravenna; and one occasion of daily recurrence was yet new to my experiences of devotional usage in Italian cities. When the *Ave Maria* chimes in the approach of night and summons all to pray, a scene was presented in the principal piazza, that singularly blended the official and military with a religious character. The guard is mounted with joyous *fanfaronnade* of music before the seat of the then legatine government, while on the balcony of the Communal palace opposite, large tapers are lit, and remain burning as long as those holy bells are ringing. Then ensues twilight and silence, only disturbed by the movement of the throng now quitting their city's gayest centre for their homes. It would be more difficult to describe than distinctly to call to mind the subduing calm, the solemnised joy that made that hour and scene so fascinating among all my memories of Ravenna.¹

C. J. H.

DR. DYKES ON SAYING AND SINGING.

A Letter to the Venerable Archdeacon of Exeter; reprinted from the Essay of the latter on Rites and Ritual.

"MY DEAR ARCHDEACON,

"With regard to the question which you ask respecting the mode of performing Divine Service, it appears to me evident that it never entered into the heads of those who undertook, in the sixteenth century, the great work of remodelling, translating, simplifying, congregationalising (to use a barbarous word,) the old Sarum Offices, and recasting them into the abbreviated form of our Matins and Evensong, to interfere with the universally received *method of reciting* those Offices. It is quite certain that they never dreamed of so great an innovation in immemorial usage. Their object was merely to simplify the old Ritual music. It had become so tedious and ornate, that it was impossible for the people to join in *their* part; and the priest's part was rendered unintelligible by means of the wearisome 'neumas' and flourishes, which had little by little crept in, to the utter ruin of the staid solemnity of the ancient Plain Song. So the great business was to make the *priest's* part devout and *intelligible*, and the *people's* simple and *congregational*.

"The first part of our Prayer Book which came out was the *Litany*. But it came out *with* its beautiful and simple *Ritual Music*. It was thus *originally intended* to be *sung*; but to music so plain and straightforward that a child may join in it. (It is the same melody as is still generally used for the *Litany*.) *Only* the melody was published at first; no harmony: therefore it would be sung in unison.

"But a month afterwards a *harmonized* edition was published for the benefit of those choirs which were more skilled in music. It was set in five-part harmony, according to the notes used in the 'Kynge's Chapel.' Tallis's more elaborate version was published twenty years afterwards.

"But this English *Litany* was harmonized over and over again in different

¹ See Beltrami, "Descrizione di Ravenna"; Spreti on Mosaics (and especially those here;) Furietti, "De Musivis"; Pavizani, "Memorie di Galla Placidia," and "Storia del Regno Gotico"; Moroni, "Dezionario di Erudizione Eccles.," Hope, "History of Architecture"; and, above all, the works above cited of Ricci, Ciampini, and Agincourt.

ways, by different composers; the very variety of setting incidentally proving how very general its musical use had become.

"It was in the following year (1545) that Cranmer wrote his well-known letter to Henry respecting the 'Processions' and Litany Services, which it was in contemplation to set forth in English for festival days; requesting that 'some devout and solemn *note* be made thereto,' similar to that of the published Litany: 'that it may the better excitate and stir the hearts of all men to devotion and godliness:' the Archbishop adding that, in his opinion, 'the song made thereto should not be full of notes, but as near as may be for every syllable a note.'

"Four years after came out Edward's First Prayer Book, and almost simultaneously with it (at least within the year) the *musical notation* of the book, published 'cum privilegio,' and edited by John Merbecke.

"There seems no doubt in the world that this book was edited under Cranmer's supervision; and was intended as a quasi-authoritative interpretation of the musical rubrics.

"The old ritual words, 'legere,' 'dicere,' 'cantare,' continue in the reformed, just as of old in the unreformed rubrics. They had a definite meaning in the Latin Service Books. There is not a vestige of a hint that they are to have any other than their old meaning in the vernacular and remodelled Offices. They are often loosely used as almost convertible expressions. 'Dicere' rather expresses the simpler,—'cantare,' the more *ornate*, mode of musical reading. The word 'legere' simply denoted 'recitation from a book,' without any reference to the particular *mode* of the recitation. Applied to the Gospel in the old rubrics, it would simply express that the Gospel was to be here 'recited,' according to the accustomed 'Cantus Evangelii.' The same with other parts of the service. As 'legere' did not signify *non-musical* recitation in the old rubrics, so neither does it in the revised. In fact, in two or three instances, it is used avowedly as synonymous with 'say or sing,'—e. g. in the cases both of the 'Venite' and the Athanasian Creed. These of course are definitely ordered to be 'said' or 'sung,'—i. e. 'said' on the monotone, or 'sung' to the regular chant.

"But yet in two rubrics which merely deal with the *position where*, on certain particular occasions, they are to be recited (the rubrics *not* adverting to the *mode* of their recitation), the general term 'read' is applied to them—'The Venite shall be *read* here.'

"Now as the *rubrical directions* respecting the performance of the Services are virtually the same in the old and the new Office, so is the *music itself* as given in Merbecke. His book is nothing more than an adaptation, in a *very* simplified form, of the old Latin Ritual Song to our English Service. Cranmer's rule is rigidly followed—'as near as may be, for every syllable a note.'

"The Priest's part throughout is very little inflected. Even the 'Sursum Corda' and 'Proper Preface' in the Communion Offices are plain monotone; as well (of course) as all the Prayers.

"But the Introit, Offertory Sentences, Post-Communion, Pater-noster, Sanctus, Agnus-Dei, Credo, 'Gloria in Excelsis,' in most of which the people would be expected to join, are all inflected, though the music is plain and simple.

"That there was not even the *remotest* intention of doing away with the immemorial practice of the Church of God (alike in Jewish as in Christian times), of employing some mode of solemn musical recitation for the saying of the Divine Offices, is further evident by the rubric relating to the Lessons. Of course, *if*, in *any* part of the Services, the ordinary colloquial tone of voice should be employed, it plainly ought to be in the Lessons.

"But not even here was such an innovation contemplated.

"The ancient 'Capitula' were much inflected. The Cantus Evangelii and Epistolarum admitted likewise of a great and wearisome licence of in-

flection. Now it would have been absurd to inflect a long English lesson. The rubric, therefore, ordered that the Lessons should be said to *uninflected* song.

“‘In such places where they do sing, then shall the Lesson be *sung* in a *plain tune* after the manner of *distinct* reading’ (i. e. recitation); in other words, the ‘Lessons, Epistle, and Gospel,’ were to be all alike said in *monotone*.

“You are aware, of course, that it was not till the last Revision in 1662 that this rubric was removed. The Divines at the Savoy Conference at first objected, and, in their published answer, stated that the reasons urged by the Puritan party for its removal were groundless. However, the rubric disappeared; and, I think, happily and providentially. For certainly (except the reader chances to have a *very* beautiful voice) it would be painful to hear a Lesson—perhaps a chapter of fifty or sixty verses—said all in monotone. Moreover, while in solemn addresses, (whether of prayer or praise to God,) the solemn musical recitation seems most fitting and reverential, in lections or addresses delivered primarily for the edification of *man*, a freer mode of utterance appears desirable and rational.

“Merbecke’s book (I should have added) does not contain the music for the Litany—as that had been already published—not for the whole Psalter. It simply gives a few specimens of adaptation of the old chants to English Psalms or Canticles, and leaves it to individual choirs to adapt and select for themselves.

“The *intention* of the English Church to retain a musical service is further confirmed by the often quoted injunction of Queen Elizabeth, 1559 (c. 49,) which gives licence for an anthem.

“It first orders that ‘there shall be a modest and distinct *song*,’ (i. e., the ordinary plain song) ‘used in *all* parts of the Common Prayers of the Church;’ while, for the comfort of such as delight in music, it permits, at the beginning or end of the services, ‘a hymn or song in the best melody and music that can be devised, having respect to the sense of the words.’

“The utmost that can be said of our rubrics is, that in cases of musical incapacity, or where no choir can be got, where priest or people *cannot* perform their part properly, then they *may* perform it improperly. But, unquestionably, whenever the services *can* be correctly performed, when the priest *can* monotone his part, and the people sing theirs, then the services ought to be so performed. It is a matter of simple obedience to Church rule. The single word ‘*evensong*’ is a standing protest against the dull conversational services of modern times.

“In reference to the popular objection that the musical rubrics refer merely to cathedrals and collegiate churches, Lord Stowell observed, in his judgment in the case of *Hutchins v. Denziloe* (see Cripps, p. 644, 3rd ed.,) that if this *be* the meaning of the rubrics and canons which refer to this subject, then ‘they are strangely worded, and of disputable meaning,’ for they *express* nothing of the kind. The rubrics, he says, rule that certain portions of the service ‘be *sung* or *said* by the *minister* and *people*; not by the prebendaries, canons, and a band of regular choristers, as in a cathedral; but plainly referring to the *services of a parish church*.’

“It is very difficult to say *when* the use of the monotone generally dropped and gave place to our modern careless uneccelesiastical polytone. The change, I suppose, took place gradually; first in one district, then in another. The Church’s mode of reciting her Offices would involve more *care* and *skill* than the clergy much cared to give. So, little by little—first in one locality, then in another—they fell into the modern, loose, irregular way of talking or pronouncing instead of ‘saying and singing.’

“Yours ever,

“JOHN B. DYKES.”

INVENTORY OF GOODS REMAINING IN THE PARISH
CHURCH OF WARE, HERTS, NOV. 10, 6 EDWARD VI.

(Communicated by Joseph Clarke, Esq.)

	oz.
1 Chalice all gilt	31
1 " "	25
1 " "	20 $\frac{3}{4}$
1 " Parcel gilt (broken)	15 $\frac{1}{2}$
A ✠ of Mary and John, parcel gilt	60
1 other ✠ parcel gilt	32
4 pipes of silver for the ✠ staff, the knobs gilt	65 $\frac{3}{4}$
2 pairs of silver cruets	20
An Image of our Lady, gilt	23 $\frac{1}{2}$
A Pax of silver, parcel gilt	9 $\frac{3}{4}$
Another Pax of silver, parcel gilt	5 $\frac{1}{2}$
A Basin of silver, parcel gilt	19
A pair of Censers of silver parcel gilt, with a plate of iron in it, weighing altogether	38
2 other pairs of Censers with iron, weighing altogether	52
2 Ships of silver for the Frankincense, with the spoons to them	26
A pair of Candlesticks of silver parcel gilt	45
A Pyx of silver gilt	44
5 wings of silver and gilt, with stones in them	1 $\frac{3}{4}$
A Chrismatory of silver parcel gilt, with a little box of silver, all gilt, with oil in them	24
2 little crosses with stones and certain pieces of copper in them	8
2 other crosses of silver plate set up on wood, weighing altogether stones and all	1 $\frac{1}{2}$
A piece of silver parcel gilt like the paten of a Chalice garnished with stones	4 $\frac{1}{2}$
A little box of silver like a needlecase, with little pieces of silver in it	2 $\frac{3}{4}$
A piece of silver parcel gilt, a "Crudell"	2 $\frac{1}{2}$
A Girdle with 25 little bars of silver with a shield of silver hanging at it	1 $\frac{1}{2}$
2 Clasps of silver parcel gilt for a book	1 $\frac{1}{4}$

Memorandum: There is divers counterfeit stones and other rubbish contained upon parcel of the said plate.

6 Copes:—

- { 2 copes of Cloth of tissue
- { 2 others, 1 crimson velvet, 1 fancy velvet
- { 1 cope blue velvet, 1 cope white damask

3 old altar cloths

1 short old towel of diaper

7 albs

10 amices

A pair of organs

5 great bells

1 little bell to call for the Priest's clerk or sexton when they are absent.

[This is the richest list of silver in any church at this date. No inventory for Great Amwell.]

PRIZES OF THE ARCHITECTURAL MUSEUM AND OF THE ECCLESIOLOGICAL SOCIETY.

THE following extracts are made from the address of the President, Mr. Beresford Hope, M.P., on occasion of distributing these prizes at the Museum of Geology, Jermyn Street, on March 21st, 1866.

“ We now come to the special prizes for this year. Now, my friends of the prize producers, I am going to speak plainly. In former years we have had many pleasures, and we have had many disappointments. I dare say in allotting the prize subjects we did not take sufficient account of the small number of hours which comparatively speaking may have been at the disposal of the competitors; we did not take account of the wear and tear of mind which must have been expended in the pursuit of their calling before they could apply that wear and tear to their own advantage in trying for these prizes. I dare say we may have expected too great an acquaintance with the associations of history and the principles of composition; in short, we felt that for the present, at least, we were seeking for two things that it was hardly right to seek for together—one, the power of absolutely original composition, the other that knowledge of manipulation, that practice in art handling which makes the good rendering of a composition manifestly superior to the bad rendering of the same. We determined for this year that we would absolve the competitors from original composition, except in one case, and I am glad that in that case, which was an after-thought, we did throw the composition in. With that exception we required the competitors to give us the best rendering of an idea for which we were responsible, and I think that we were justified in the view we took. We ask pardon, if pardon is needful, from those from whom we may in our very enthusiasm in former years have expected too much.

“ The first prize was one for Stone-carving. Now, as you all know, in all our doings here there has been a certain compromise. The Architectural Museum was set up, primarily speaking, as a school of Christian art; of that art which began in the middle ages and came down to our own, commonly called Gothic. But while we are generally Gothic, we are not exclusively so: we wish to give due place and due position to other schools of art, and rather try to be the reconciler and mediator than the absolute unscrupulous advocate of one school. Now, in that stone-carving we attempted to take an eclectic line. Among the subjects for stone-carving it occurred to us that no better standing point for our practical views could be found than in the series of illustrations which that man of remarkable genius, Flaxman, worked out for Homer, *Æschylus*, and Dante—Flaxman, whose credit, as one of the founders of the modern school of art, has certainly, much as it has been acknowledged, never been overrated. Of the three authors whom Flaxman chose for illustration we selected his illustration of Dante, not meaning thereby to give the preference to his Dante over his

Homer or Æschylus: but Dante being a Christian, as Homer and Æschylus were pagan poets, we thought we should in that way not deflect so much from what was our principal line of art. I do not say, however, that we should have so deflected if we had chosen the others. I should have been prepared for either, but upon the whole, as we were appealing to those who were especially workmen for church work, we thought we were doing the safer thing in choosing the illustrations of Dante. We therefore selected the illustration of our LORD's resurrection, and we had a fac-simile prepared, from which we called upon the workmen to make a successful carving in stone. The carving was to be in low relief, and on a panel 1 ft. 3 in. high by 1 ft. 10 in. wide.

"It should be understood that the Council in selecting the above illustration do not insist upon the exact reproduction of every line in the composition, nor will it be absolutely necessary that the whole of the figures in the background should be represented. Each competitor may treat the subject as he may think best, provided that the outline of the figures, &c., is adhered to, and the spirit of the general composition carried out. The employment of a hard, close-grained stone, if not of marble, is strongly recommended—soft stone being inapplicable for a low relief. The first prize we offered was one of £20, with a second prize of £5, and a third prize of £2—the last being given anonymously, through me, by a gentleman of whom all I shall say is that he serves Her Majesty in a most honourable position in a foreign court. Now you know that low relief has a technical meaning of its own. It does not mean high relief that is low. You smile, but I have a reason for what I say which you will learn presently. Low relief is not high relief that is low; but it means that sort of conventional way of treating a subject in which a certain elevation is given to the whole composition, but a great deal is indicated by lines and engraving, hatching and etching, which stand in the place of absolute projection. High relief that is low is where a figure stands out like this which I hold in my hand, where the nose may be half as long as it should be, and so on. There is a very essential distinction between low relief and high relief that is low. Well, of the two subjects that came before us two were legitimately in low relief, the rest were more or less in high relief that is low. Six were sent in in all; four in marble and two in hard lias stone: one was marked unfinished. Of these four have been rewarded, and two have not been considered worthy of reward. The first and second (one in marble, and the other in lias stone) are legitimately in low relief. Only three prizes were offered, as you know, but we have reserved to ourselves the power of giving extra prizes of a guinea to works that deserve commendation. We also reserve to ourselves the power of lumping prizes, reducing them and so on, with which I need not trouble you, because I am glad to say that this has been, generally speaking, a dead letter in the adjudication of these prizes. The extra prize has been awarded in this competition. All these four subjects deserve credit; but, in studying them minutely, it seemed to us that there was a more delicate touch, a more artistic power, a greater knowledge of drawing in this (the

first,) although it may be sketchily worked in parts. Although, as Shakespeare says, it is rather ‘caviare to the general,’ it is probably the one which, to the casual visitor, would seem the least attractive; it has a delicacy of touch and finish, and here and there lines are indicated by etching in a way that shows considerable artistic power. I may say that we washed it over with water that was not perfectly clean, as it ought to have been, and the lines came out better. We only followed the example of the ancients, who are known to have washed over the sculpture in the temples with saffron water; and I think if the artist had been a little less attentive to the purity of the marble, and had coloured it over a little, it would have been very much to his advantage. The second specimen, in white lias, is very good; it has the same kind of merit as the other, but not in so high a degree. The third and fourth I honestly say belong to a lower school of art; they do not show so much artistic grasp; in one word, they are more commonplace. Still they are very good of their sort, and we did not grudge their authors respectively the third prize, and the extra prize of a guinea.

“The first prize is awarded to Arthur W. Harris, Ryde, Isle of Wight. I must read to you a letter from Mr. Harris, which accompanied his tender of the subject:—

“‘SIR,—I have forwarded to South Kensington to-day the panel of stone carving, as stated in the conditions. My name is Arthur W. Harris, and I am a watchmaker, and live with my father, Mr. William Harris, Ryde. I have had no instructions in the art of cutting or modelling, and this piece of work is the first attempt I have made at cutting in stone.’ [I think that ought to be recorded.] ‘I have been allowed to model the bust of Diana from that in the possession of Sir A. Clifford, Bart., who gave me a letter of introduction to Professor Westmacott; and that gentleman strongly advises me to go to South Kensington for further instruction. This I intend to do as soon as I possibly can.’

“Now these prizes were given after a great deal of consideration; and to have turned up a man who has really the true art instinct in him is a reward for all our exertions.

“The second prize is given to Mr. John Seymour, Tower Lane, Taunton. Mr. Seymour two years ago had one of our prizes for stone-carving, and we are glad, of course, to welcome an old friend. The third prize is awarded to Mr. Henry Harrison; and the fourth prize to T. Sharpe, 50, Connaught Terrace.

“The next prizes were for Wood-carving. ‘The Council of the Architectural Museum offer a first prize of £15 for the best, and a second prize of £5 for the next best, rendering in wood of a poppy head, not less than ten inches high, and carved on both sides. The carving to be executed in oak, and finished from the tool, without sandpaper, the use of which will disqualify any specimen for the prize.’ There were thirteen competitors, but I am sorry to say that here, and here alone, we broke down. Our friend Mr. Clarke most kindly sketched us a poppy head, founded on mediæval precedent; of course, not calling on

the person to do it exactly. I may say, there was a sitting figure of a man and a sitting figure of a woman, back to back, with a little foliage between them. Well, to make a long story short, twelve out of the thirteen worked up to Mr. Clarke's drawing, and did not work up successfully. There was a thirteenth who sent in a capital carving, but for the life of us we could not make out the two angels; but still, there was so much merit about the foliage, which was so crisp, that we would not send the man away unrewarded. Accordingly we voted him, not the first prize, because he did not fulfil the conditions, nor the second prize, but a supplemental prize of £10, taking the line between the two. The author of this work is Mr. Wormleighton, at Mr. Roddis', of 19, S. James's Street, Birmingham.

"Now, with regard to Silver-work: as you know, last year we bethought ourselves that, after all, stone and wood were not the alpha and omega of art workmanship; and that if we were really to be an Architectural Museum, we had to go in for that bolder and more real treatment of the precious metals which was so distinguishing a glory of the artist both of the middle ages and of the Renaissance. Particularly we wished to give a helping hand to that genuine treatment of bossed up and beaten silver, not mere casting, the difference between which is the difference between work and workmanship. We offered a prize of £15 for the best, and a second prize of £5 for the next best, reproduction of the head of the famous statue of Germanicus, in repoussé or bossed up silver, 'the head to be taken from the reduction of the statue sold by Mr. Brucciani (see copy in the Educational Museum at South Kensington,) and to be of the same size. The head may be made in two or more parts, soldered together. If so, particular notice will be taken of the solder joints. It is distinctly to be understood that the entire head, 'in the round,' or full relief, is required, and that the work is to be executed entirely by hand, no portion being cast.' Five specimens were sent in. Some of the candidates sent in what we asked for, and no more than the head; others sent in the breast also. Now we considered that as we had not asked for the breast, it would be unfair to give an advantage to those who had sent it in, and equally unfair to give them a disadvantage. So in each case we simply took the head, and adjudicated upon that, not looking upon the introduction of the breast as anything more than a very meritorious and creditable work of industry, but a thing that neither advantaged nor disadvantaged the competitor. I may say that, in this adjudication, we had a great deal of help and advice of a member of our Council who is not here to-night, Mr. William Burges, and of Mr. Robinson. Mr. Burges's special study of silver work and model work of the middle ages is well known to us. Two out of the five heads stood out with pre-eminent merit. There were certain points in which the first was superior. The nostrils, for instance, were more delicately chiselled, and the form of the eye and the eyelid more truly worked out. Altogether there is great merit in both the first and second specimens; but the first is the more accurate and spirited work. The first prizeman is Mr. Holliday, of 14, Naylor Street, Islington; and the second, Mr. Frantzen, of 20, King Square, Clerkenwell.

“ The next prize is one given by a different tribunal. ‘ A prize of £10, given conjointly by the Ecclesiological Society and its president, is offered for the reproduction in translucent enamels on a flat *plaque* or plate of silver, of the figure of S. Barbara, ascribed to Nino Pisano, and marked 7,451 in the statue or sculpture collection at the South Kensington Museum.’ This figure is a marble carving; so its only use is a starting point for the enameller. In material and everything else the work is totally different. The conditions were these: ‘ It is to be observed that although the original example is in high relief, the reproduction desired is to be in the usual style of the ancient translucent enamel, so that the silver chasing which receives the enamel will be in extremely low relief, the object of the committee being to induce a facility of translating from one style of work into another. The silver plate itself may be of any shape, but it is not to exceed $2\frac{3}{4}$ inches in its greatest diameter.’ ‘ A prize of £10, given by Mr. Ruskin, is offered for the reproduction of the same figure in opaque enamels on copper, similar to those of the *chasse* 2,231, the altar-cross No. 2,332, and the two *plaques*, Nos. 2,191 and 2,192, at South Kensington. The background of the figure is to be gilt, and the metal may be either plain or chased, or engraved in a diaper pattern. The height of the figure to be 6 inches.’ Of course, in offering for enamels, we are offering for a style of art that, technically speaking, had not died out, but still the old spirit and the old treatment required a strong revival: it had got into a bad groove of its own, and we wished to give it a push up; so we are working with that object, and we are glad to say that we think that what has been produced has been effective so far as it has gone towards that. The only prize offered for transparent enamels was one of £10. Two specimens were sent in, to one of which the prize was awarded, and the second we thought had sufficient merit to have an extra prize of a guinea. The first was given to Mr. Frederick Lowe, of 13, Wilderness Row, and the other to Mr. H. de Königh, of 79, Dean Street, Soho. Mr. Lowe is also the recipient of the £10 prize for opaque enamels. Looking at these two specimens of translucent enamels, the merits may be divided. There are points in Mr. de Königh’s silver enamel superior to Mr. Lowe’s. We think that in some respects Mr. Lowe has not been happy in his choice of colours; but his enamel has been more purely what is meant by translucent enamel. There are certain little rims of silver dividing the colours in Mr. de Königh’s, which rather throw into the *champ-levé* style of enamel. Mr. Lowe has grappled harder with technical difficulties, and has overcome them; we, therefore, thought him entitled to the first prize.

“ We now come to Marble Mosaics. ‘ The Council of the Architectural Museum offer a first prize of £10 for the best, and a second prize for the next best panel filled with marble mosaic work, without figures or animal life, suited to architectural decoration. Any foliage introduced must be treated conventionally.’ Unfortunately we can only give one prize, because only one subject was sent in; and I can assure you if that one had been below the mark, we should not have given it the full prize. It is up to the mark, and we are glad

to give it the full prize. The prizeman is Mr. Rooke, of Bywater Street, Chelsea, who works as a stonemason for the Department of Science and Art. I am glad that one with so much artistic feeling should be there placed. Now, there is an association in London called the Architectural Union Company, which is the landlord of the Architectural Institute, the Exhibition, and other things which exist for the purpose of furthering architecture. Well, out of its balance in hand it gave us £5 for an extra prize. We thought we could not meet this generous gift by merely tacking it on to the tail of existing prizes, and we asked ourselves what subject there might be that we had not included in our list, and that might well come in. Well, it occurred to us that a model in clay for the boss of a cathedral roof, or any other groined roof, would be a good subject, that came into Gothic art; and when we merely asked for the clay, and not carving, it was not a great tax on the time or the purse of the working artist who might compete. Accordingly, remembering our break down in original composition, we thought we would select a subject full of poetic interest, but very easy, and which would carry an idea familiar to every man; also an idea that would be appropriate to the boss of a Gothic roof, namely, King David harping on his harp. We offered the £5, given by the Architectural Union Company, as a first prize, and we added £2 of our own as a second prize. Six specimens were sent in, and two of them turned out to be well deserving of the prizes. The first is given to Mr. W. Martin, of S. John's Terrace, Walworth Road, whose work shows a great deal of spirit and knowledge of composition. The other prize is given to Mr. Gould, a former prizeman of our own, of Bayham Place, Camden Town. His work is also very good, but not so good as the other, and it is a little more scattering in the foliage than a boss ought to be."

(The prizes were distributed to the successful competitors.)

AN INSCRIPTION ON A BELL AT PRISTON.

To the Editor of the Ecclesiologist.

SIR,—The following legend is taken from an old bell, one of a peal of six, in the parish church of Priston, diocese of Bath and Wells. The letters are very handsomely shaped and ornamented; each one being filled in with tracery, and bearing the appearance of having been cast separately. Words of more than one syllable are separated from each other by crowns decorated with trefoils. A cross pattée, tipped with fleur-de-lis, and having an inverted fleur-de-lis in each angle, marks the beginning and ending of the sentence:—

HELPOVS ANDRV VVEBIDDITHYE EVREBY FORYE TRINITE.

What is meant by the word "Evreby" has hitherto baffled inquiry. There can be no mistake about the letters, which are beauti-

fully clear and perfect. S. Andrew is the patron saint of the diocese of Bath and Wells: the arms of the see are composed of his cross, borne quarterly. There is no date in figures on the bell, but the legend seems to contain a chronogram; for, if examined, it will be found to yield the Roman numerals DDDLVVVIII., which give the date 1569, or 1579 if the W is to be counted as two V's. Of the other dated bells in the peal, one (the tenor bell) is dated 1614, and three others 1640, 1684, and 1755 respectively, but in ordinary characters and figures. The sixth bell is quite modern. The bells must have been rehung in or after 1754, when the tower was rebuilt; but, unfortunately, the old bells were not turned, and deep dents are worn by the clappers on each side, through continual wear in the same direction. The bell of 1640 recently cracked from this cause. The invocation of a saint, at a date subsequent to the Reformation, seems unusual, but the custom probably revived during the reign of Queen Mary, and lingered on during the first years of Elizabeth's reign. Up to the time of the dissolution of religious houses the manor of Priston belonged to the Priory at Bath, to which it was granted by Athelstan under a deed still extant.

The parish church is dedicated to S. Luke, whose niche still stands over the old Norman doorway. The tower was rebuilt in 1754: it is in the middle, between the nave and chancel, like that in the adjoining parish of Englishcombe. The chancel is unusually large, and contains a good east window of the Decorated period, somewhat in want of repair. There is a Perpendicular octagonal font, bearing the arms of the monastery of SS. Peter and Paul at Bath, and various armorial bearings of the Long family. During some repairs a few years since a piscina was discovered built up in one of the side walls.

Yours, &c.,

H. W. HAMMOND.

Priston, near Bath.

To the Editor of the Ecclesiologist.

DEAR SIR,—Your brief note at the end of your February number about a bell at Priston made me impatient to see what it might be: so by the kindness of the rector I obtained a rubbing. I know not what construction you may put upon the legend, but I now beg leave to give you my opinion of it.

The initial cross and the letters I recognise as those used by Robert Norton, of Exeter, a bell-founder there temp. Hen. VI. But the bell at Priston is not of that early date. I consider it to be a Post-Reformation production, and that Norton's stamps had passed down to the founder's possession. English legends before the Reformation were very rare,—perhaps there were none; but the old "*Ora pro nobis*" was evidently ringing and lingering in the founder's mind, and as he was not allowed to use the *Ora*, nor Latin, he bids the help of Andrew, and after the old Leonine style he makes it rhyme as well as he could, and so he set it up, spelling perhaps phonetically—

+ Help ovs Andrv we biddi thye
Ever byfor ye Trinite.

In "ever" he has misplaced one of the e's, *EVRE*—not an uncommon error among bell-founders—and also misplaced the o in ovs, which o should go before Help.

"Si quid novisti rectius
Candidus imperti."

The cross and letters are very beautiful. I enclose a cut from other bells of Norton's.

Yours, &c.,
H. T. ELLACOMBE.

M. REICHENSBERGER ON ART.

(Continued from p. 81.)

EVEN if the maxim, "Art is every man's affair," should not be tenable so universally, still it can hardly be questioned that Art is, in an eminent degree, an affair that concerns the *MINISTERS OF THE CHURCH*.

If I am rightly informed, theologians have to study philosophy, in addition to their principal science. All respect to philosophy, so far as it is genuine, and not merely intellectual rope-dancing, in consequence of which so many a one has already fallen from the "top of the times," and been miserably fractured. But what avails even the best philosophy, if it is not practical, and does not translate itself into deeds? It may in other respects have shown itself extremely productive on the part of our priests: but with regard to one principal branch of it, *æsthetics*, this has hitherto been the case only very exceptionally.

"How the times are changed! That Art, which grew up in the Church, whose cradle stood beside the altar, whose laws and rules were invented in cloisters, whose miracles were, for the most part, wrought by priests, or at least accomplished under their influence, this glorious, high-beaming Art, has with the descendants of those priests well-nigh become a stranger, to whom one hardly gives, now, a wayfarer's dole!"¹ Men have sadly forgotten that Truth works upon the minds of men with double power when she comes in the robes of Beauty, yea that genuine Beauty is in fact nothing more than Truth embodied and manifested. Priests should concern themselves more with *æsthetics*, that is, with the science of the beautiful; but, be it well observed, not in neophilosophic style, in order, for the sake of any particular system, to split ideas as fine and to roll out realities as thin as possible; on the contrary they should do so with the objects of becoming acquainted with the animating principles, of

¹ See my "*Christlich-germanische Baukunst*," (Christian Germanic Architecture,) 3rd edit., p. 110, &c., where the *cause* of the above-mentioned phenomenon is more closely investigated.

awakening in themselves the slumbering feelings, and especially, of obtaining the moral power for realizing, in the highest possible degree, the Christian ideal. Scarcely any other field offers more opportunity for proving by action that Christianity contains within itself not only superior vision and knowledge, but also superior *power*.

That which has been pointed out above as a task of the people, is in a still higher degree a task of their spiritual guides. When one, in travelling through a diocese, finds the churches neglected, other places of popular devotion given over to decay, the way-side crosses mutilated or even lying on the ground, one may conclude with certainty that a right spirit is wanting in the head of the community, no less than in its members. There will then, usually, be a lack not only of piety, but also of genuine mirth and cheerfulness; the good old traditional usages, especially the motley and merry festivals of the people, will die away, or the latter will degenerate into unmannerly revels; since nothing but an active feeling for that which is beautiful and traditional can keep all this in measure and rule.

Circumstances often do not permit an individual to procure the means for gaining the knowledge requisite for practical working in the domain of art, and orientating himself in general; it appears therefore very advisable that associations should be formed among the clergy, especially the rural clergy, with this object: perhaps the existing Decanal Chapters might serve the purpose. When once a lively interest has been created, everything further will by degrees fall into its place again, as if of its own accord. But at the present time there is a great want of such interest, as is plainly shown by the circumstance that the periodicals and other publications relating to Church Art obtain so small a circulation in proportion, and are often not even to be seen in the priestly seminaries, where, it is said, that kind of Art is altogether treated in a very stepmotherly way. History is a very important aid for obtaining a knowledge of Art; as a knowledge of Art is, in its turn, requisite for a just and deep insight into History. What might not be accomplished, even in this respect alone, by the clergy in so many parishes!

As to that which concerns the maintenance, the restoration and the building of ecclesiastical edifices, I think I may refer to my essays on those subjects in the "*Fingerzeigen auf dem Gebiete der kirchlichen Kunst*," (Finger-pointings on the Domain of Church Art,) the more so as the present treatise has to keep itself within a very narrow and strictly prescribed boundary. Only a few recommendations, which, in my opinion, deserve especially to be borne in mind, may find a place here also.

In the case of new buildings and fittings let it never be forgotten that durability, genuineness, and solidity, should especially be aimed at. Let all substitutes, and in general all shams, in which the modern quack deals so largely, remain far from the Temple of the God of Truth! Let us leave the showy luxury of wares made up with Paris-plaster, zinc, cement, and in general those manufactured in the wholesale way, cast iron, and similar things, to the paper speculators, who shoot up like fungi, and vanish again in the same way, whose inner life is certainly most aptly represented by gilded plaster. All this is

irreconcilable with the dignity of Divine worship. Even when we have to do with the most ordinary necessities of life, we are not in the habit of grasping at the cheapest things, because inferior quality almost always more than counterbalances such cheapness. If money be wanting at present to procure a thing of genuine art, one may, till better times come, make shift with something that does not pretend to be æsthetic. Even in places which are deserts with respect to Art the Church should form an oasis, by operating from which the former may by degrees be again brought into a state of cultivation. And how is it possible for good artists to train themselves, when even the Church turns her back upon them? Bungling work indeed does not turn devotion out of doors: many a pious prayer may have ascended to Heaven even before Madonnas dressed coquettishly in the rococo style: but nothing further follows from this, than that one may set much that is bad before truly religious minds, without making them stray from the faith.

By means of art the Church preaches, calls forth ideas, and glorifies God. But a bad habit, standing in direct contradiction to this object, has intruded itself in many places,—that of treating buildings consecrated to God's service like offices, which are closed so soon as the business is over, and the functionary is gone to his home. The faithful laity has, at other times besides those of the official worship of God, a right to these places of refuge in every need and trouble; and according to experience, a church that remains open is hardly ever without some persons engaged in prayer. But the lovers of art also ought to be spared the ceremony of investiture through the sacristan, and the remuneration of the same. It could hardly have been the intention of the founders of churches, or of those who bequeathed the works of art that may be found in them, to augment the income of the sacristan in this way: at any rate it does not tend to the honour of Him who is the Lord of the House, if its doors are only opened for an *à boire*. The usual excuses for the abuse in question fall to pieces on closer inspection. As to the alleged endangering of objects of value, every one who has practical experience of criminal causes will confirm the remark, that it is the practice of thieves to plunder closed churches only, because in them they have much less reason to fear being disturbed in their work, than in open churches. Besides, experience also teaches that the practice of closing churches spreads, not where there is an increase of thieves, but where there is an increase of tourists. The fear, sometimes entertained, of profanation, rests equally upon imagination, at least in the main, which is all that concerns the question. This is proved by experience in those countries which have remained true to the good old custom. If even in Paris the churches can be left open from morning to evening, which is a fact, there is certainly no considerable reason anywhere for such fear. Even in Protestant England people are beginning to agitate for leaving churches open; how much more should it be made a point of honour on the part of Catholics, that even the appearance of a money-speculation should be kept far from them!

Though not in so direct a manner as the priests, yet all the more extensively, the TEACHERS OF YOUTH can work to the end that Art

may again become every man's affair. For this purpose they must indeed begin first with themselves, that is, they must make Art their *own* affair. I am not provided with the requisite statistic material to be able to say accurately how many University Professors and Masters in Gymnasias seriously employ themselves at present with art, especially that of our country, or are even warmly interested in its behalf. If I were obliged to utter a conjecture, it would be to this effect, that German Art is treated in our upper and lower schools pretty nearly on the same footing as the German language and its history were in the former half of the last century; though we must keep in mind this very important distinction, that the German language was then thought worthy to be ranked only as "science," but was however understood and taught by the professors just as it might happen; while in these days German Art is absolutely neither taught nor even understood. As our language has, so also our art will certainly, by means of a powerful "reaction," at length come to honour again. The "men of science," with their book-wisdom, are not sufficiently mindful that the classical antiquity for which they are so enthusiastic, was altogether unacquainted with what they call "science," and others "closet-learning,"—that it had not even the remotest conception of printing-ink,—that it gave expression to its ideas principally through building, chiselling, painting; in short, through Art, and in public life. Why, in our schools, are so much time and pains bestowed on that which belonged to Greece? One does not perceive any fruits of this study, or at most, very exceptionally. Ottfried Müller says in his *Handbook of the Archæology of Art*, § 40: "The Greeks, among all branches of the Indo-germanic race, were that in which the sensible and the spiritual, the inner and the outer life, were found in the most beautiful equilibrium; consequently they seem from the beginning to have been peculiarly destined for the complete development of artistic forms." And now let us just look around upon the professors and their pupils,—let us survey for ourselves the working of the academic youth that has gone through all its examinations,—is there in fact found even a faint reflection of such Hellenism, of its delicate grace, of its rhythmic regularity, or of its "practical mind, mighty in deeds, united with a tender feeling for reserve, measure and beauty," in which Schnaase (*History of the Formative Arts*, Vol. II. p. 10,) recognizes the most special pre-eminence of the old Greeks? Where are "the artistic forms" to be met with, that modern Hellenism has "created in completeness?" Is there a single instance of one of our many right classically trained Professors having been offended at the shameful misuse which is continually made by the academic architects, under an Hellenic name, of the noble antique forms? Or shall we perhaps be referred for comfort to the blossoms of "pure science," exhibited in the topics treated of in lectures, the conclusions arrived at, and the audiences that attend them?—Will people never observe that the same thing does not suit all persons, that the bay and the myrtle do not grow in the open air with us, that only a few select minds are generally capable of appreciating antique glories, and that no one is able to bring them to life again, because all the requisite conditions are wanting, because we are not Hellenes but Germans,

because the theocracy of Olympus has vanished, because old Pan is dead! Hunger alone causes digestion; whereas our youth is not hungry just now for Græcism, and that, as I have said, for very natural and urgent reasons. Let us at least experiment with genuine Germanism, instead of pseudo-Hellenism; let us invigorate characters and develop individualities, instead of weighing them down under the burden of overmuch learning; let our first object be to make them at home in their homes, and as familiar as possible with everything great or beautiful which that home has produced in the course of centuries. Philologists will certainly not die out in consequence of this, nor the old classics number fewer sincere admirers. The latter may easily indeed multiply, for many a one now turns himself away from the classics for ever, just because they are forced upon him at a time when his mind is not yet ripe for them, and perhaps in a manner, too, that must make even the most robust constitution nauseate such food. Nothing is further from my intention than to declare war against præ-Christian literature and art; I only mean that our youth should be made as well acquainted as possible with that which is Christian and national, in the first and principal place, or at least that to this should be assigned the rank in our schools which is at present usurped by heathendom. Let no man think that art-life can be awakened by means of a learned apparatus: new life can only proceed from the living.

(To be concluded in our next Number.)

A SPANISH REVIEW OF STREET'S GOTHIC ARCHITECTURE IN SPAIN.

Some Account of Gothic Architecture in Spain. By GEORGE EDMUND STREET, F.S.A. London: John Murray. 1865. 8vo.

[THE following review of Mr. Street's "Gothic Architecture in Spain" will be read with much interest as being the work of a Spanish professor. The author is Don J. F. Riaño, of Madrid. The writer's remarks on the peculiar arrangement of the choir in Spanish churches, on the *exedra*, and on the Moorish element in Spanish architecture will command our readers' attention. We wish that we could persuade Don J. Riaño to favour us with a full description of some of the earliest Christian churches in Spain, such as that of San Juan de Baños, which he declares to be of the seventh century. We owe this interesting communication to the courtesy of the editor of *Fraser's Magazine*, who thought the paper, from the technical nature of its subject, more suited to our pages than to his own.—ED.]

It is most fortunate for the history of the fine arts in Spain that Mr. Street should have devoted so much time and trouble to give us so admirable a history of our Gothic architecture. What has been written hitherto, as the author says in his preface, satisfies by no means the

wants of the present time. With the exception of the *Monumentos Arquitectonicos*, which is now under publication, the other works on Spanish art are of very slight interest: some are full of errors, and others were written at a time when the study of the middle ages was not so developed as it is now-a-days, and are, therefore, totally wanting in the just and critical associations which are required.

Notwithstanding this apparent neglect, the study of Spanish art in the middle ages will always be of the greatest importance, as well for ourselves as for foreigners. The Spaniards will find at every step tokens of their past civilization and history; and other nations will be able to claim as belonging to them many artists and styles of architecture, and many interesting details on the influence they have exercised out of their own country. Spain has claims enough that the history and developement of her arts should be the object of especial study, if we take into consideration the variety of elements which constitute them. We find here Christian art in all its purity, protected by the most ardent and fervent devotion, while side by side the ideas and architecture of the Mussulmans grew up in such originality and refinement that they have never been surpassed.

The constant warfares with the Moors caused the Christian and Mahomedan subjects who were under the dominion of the lords of different creeds to influence more or less the artistic culture of the places in which they lived. The establishments of Cluny and Citeaux in the peninsula, the number of foreign prelates, and the frequent excursions of French, English, and German knights who came to Spain to take part in the constant skirmishes with the Moors, and the commerce and intercourse with Italy which was never interrupted, make the study of such various elements most interesting when we find them reflected in the fine arts.

In the churches of the north and centre of Europe, whether on account of religious feuds or of other causes, we seldom find that they have other beauties than the purely architectural: and without denying their extraordinary artistic merit, it is difficult not to feel at first sight their extreme poverty of pictures, manuscripts, jewels, and church furniture, which were intended for their adornment and grandeur. In Spain it is precisely the reverse. The old cathedrals are most interesting to every traveller, for as in Italy each one may be considered as a museum where the general culture of every period is represented in artistic works of every kind. "No country," says Mr. Street, "is perhaps now so rich in this respect as Spain," (p. 433.) And really it is wonderful that after the ravages committed by the French invaders at the beginning of the century, and bearing in mind the neglect and carelessness of the Spaniards themselves who had in charge the treasures of the churches, so many remarkable pictures and works of art of every kind should still remain as those which are to be found in Toledo, Seville, Palencia, Leon, and many other Spanish churches and cathedrals. There is no want of interest, therefore, in the history of our cathedrals, and it is necessary before everything to say that Mr. Street deserves the highest praise for the intelligent manner in which he has understood and explained them.

His book contains the description and study in detail of the Romanesque and Gothic churches he has visited in the centre and north of Spain, with an historical account of the progress of art, his observations and theories, to which follows an especial study on the mediæval Spanish architects, the volume ending with several interesting appendices for the fuller illustration of the text. The plates and plans deserve the same praise as the text, especially those that have been drawn by Mr. Street himself. A few of them have been reproduced from other publications; but it would have been preferable, if he had taken them from the excellent photographs of the late Charles Clifford, which are easily to be procured in Madrid. It is a great pity the author should not have visited other provinces of Spain, though no doubt their architecture, for his purpose, is of less importance.

The two churches of San Pablo and San Pedro at Barcelona, two interesting buildings of the tenth century, are those with which Mr. Street begins the history of architecture in Spain. Not a fault can be found with the way he classifies them, considering them as he does as specimens of the Byzantine school, which reached us with modifications of Lombardy and Provence architecture; but there are in Spain undoubted remains of churches anterior to those of Barcelona, which were well worth being noticed by the author. Instead of this he only alludes to them, and doubts their antiquity. Among many I could mention we have San Juan de Baños, situated between Valladolid and Palencia, which is of the seventh century. This remarkable church still preserves its primitive structure with its dedication stone, and the chancel arch is not circular in form.

The same system of construction prevailed in Christian Spain, from the erection of San Pablo at Barcelona until the eleventh century, that was employed in those parts of France which submitted to the Byzantine influence of the border towns of Italy. These elements of construction served as a base, and they seem to have developed themselves on a larger scale in the last years of the same century. At that time the buildings take larger proportions, several difficulties of construction are overcome, they gain in richness of ornamentation, and there is a larger number of examples to be able to compare them among themselves, and trace their origin. Romanesque architecture being by this time in its perfection, we find a most decided French influence in Spain, so direct that not only the general design of most of our cathedrals, but the details of all kinds are derived faithfully from the churches which were erected on the other side of the Pyrenees. The author shows us here, with great erudition and accuracy, one by one the analogies which are to be remarked in the structure of our buildings, when they are compared with those of the south of France. The cathedral of Santiago of Galicia, for example, is a curious reproduction of San Sernin of Toulouse, erected in 1060, not only in the plan, but in the same general characteristics. There is no doubt that it is a copy, but it is curious that when they wanted to build other churches in the same locality they should take the cathedral of Santiago for a model, instead of copying again in a direct manner from France. This fact is repeated in different localities, and Mr. Street applies it to other build-

ings at Segovia with the same results, which makes it seem as if there was already some intervention of national artists. This system does not detract, however, from the artistic value of our architecture, or make it inferior to that of other countries. Mr. Street is of the same opinion, for he says,

“Yet I think few churches deserve more careful study than these. I know none whose interiors are more solid, truly noble, or impressive; and these qualities are all secured, not by any vast scale of dimensions, for, as will be seen by the plans, they are all churches of very moderate size, but by the boldness of their design, the simplicity of their sections, the extreme solidity of their construction, and the remarkable contrast between these characteristics and the delicacy of their sculptured decorations; they seem to me to be among the most valuable examples for study on artistic grounds that I have ever seen anywhere, and to teach us as much as to the power of Pointed art as do any churches in Christendom.”—P. 420.

“Look also at the thorough way in which their work was done. The chapter-houses, the cloisters, the subordinate erections of these old buildings, are always equal in merit to the churches themselves, and I really know not where, save in some of the English abbeys which we have wickedly ruined and destroyed, we are to find their equals.”—P. 421.

Romanesque architecture remained stationary in Spain in the same way as it did in Germany, and continued being used in preference to the Early Pointed, notwithstanding this latter had been introduced for more than half a century in France and England. The cathedrals of Toledo and Burgos, which correspond to this latter style, were built, notwithstanding, in the first period of Gothic; but the Romanesque style did not therefore lose its importance, and so we see that the church at Lerida and several others which were built at the same time continued without any alteration to adapt themselves to the previous form. The author seems inclined to think that the Spanish artists were backward in their knowledge, and that that was one of the reasons for the continuation of Romanesque architecture in Spain, except in the cases of Toledo and Burgos, where Gothic was imported by foreign artists.

Mr. Street may be right; but, until we find more facts to justify his opinion, it seems to me that we ought to remember how remarkable the Spaniards have always been for accepting with repugnance any innovation; and the love of tradition, so very common among the general mass of people, has always been tenacious in the clergy, who are naturally anxious to preserve the immobility of their rules; and when those rules are in harmony with their way of living, and are in no way inferior to the new importations for the purposes of civil and religious life, as was the case with the Romanesque style, it seems probable that the Church should not wish to depart from their architectural tradition. If our artists had been so backward, the cathedrals of Sigüenza and Avila would not have been built; for they were begun in the beginning of the thirteenth century, and they are very different from the style of Lerida and other parts of Spain. Mr. Street speaks of them in the highest praise, and considers them entirely original, and built by Spanish architects without any foreign influence. (P. 422.) And

lastly the author reproduces a fact (p. 431) which may serve as an argument for these ideas, if we take it in its true significance. There existed at the beginning of the sixteenth century artists who worked in the best Renaissance style; while others, though they understood that style, continued to retain the practice of the Gothic. We might gather examples akin to these in our illuminated manuscripts of the middle ages.

We have seen, then, the continued influence which was exercised by foreigners on the buildings we possess of the Romanesque style, and we shall see it repeated in the following period. There is one detail which escapes this constant rule. The choirs or *coros* of our cathedrals hold a different position to what they occupy in other European churches, either Romanesque or Pointed, including most especially the French, from which they differ in this, notwithstanding they have copied from them even the smallest details. The *coro* is situated in Spain in the central nave, just before the transept, occupying the best part of the church; and as it is always surrounded by a screen, on which the organs are placed on the sides, and there is generally at the back an altar called the *trascoro*, it shuts out the laity completely from the presbytery and high altar, obliging them to place themselves at the sides of the transepts and lateral naves. This arrangement, notwithstanding its great inconvenience, reminds the traveller of the plan employed in the Roman basilicas, such as S. Clement at Rome, where the choir of the psalmists and minor clergy occupied an analogous place; though in those basilicas it was not a high screen which surrounded the choir, but a *cancel* or *pluteus* of small elevation, and also the seats were not occupied by the high clergy with the bishop.

The reminiscences of ancient Christian art are frequently met with in Spain. In the cathedral of Gerona the bishop's throne is still to be seen under the centre apse, in the old manner, placed at a level with the top of the high altar; and the custom still prevails of filling it on certain festivities. There is another similar seat in the cathedral of Barcelona, where the bishop begins the mass on Holy Thursday, if he celebrates pontifically. M. Corminas (*Suplemento à las memorias sobre escritores Catalanes de Amat*) mentions a MS. of the twelfth century which was to be found in the church of S. Juan de las Abadesas, in Catalonia, which, besides describing the church, described the custom there was that the men and women should enter by different doors. The same custom exists, the same author says, in the province of Santander and other parts of Spain. I have pointed out these reminiscences of ancient practices, for they have not occurred to Mr. Street, and I also wish to draw attention to this point.

The learned Padre Villanueva, in the journey he made to visit the churches of Spain, "*Viage literario*," with the intention of writing a history of our ritual, speaks of the position of the *coros* in the Spanish cathedrals as a custom taken originally from the monasteries, and which instead of being abandoned later, as the canons did with many other practices, was perpetuated by the clergy without any reason whatever. He gives as an example that, in the cathedral of Barcelona, on certain days of the year, the minor clergy pass from the choir to the presby-

tery to intone the introit of the mass, and do not retire until the Kyries, as also there are days on which the laity are allowed to enter the presbytery; and from these and other customs which are still preserved, the Padre Villanueva thinks the choir was originally in the presbytery, and that this is practised in remembrance of it. I think it very possible that some day, with more precise information, these facts will be considered as reminiscences of the position the high and low clergy occupied in the basilicas separated by the transept and sanctuary.

We find also in some churches in Spain certain constructions in the shape of portals or external cloisters resting against the side or external walls, which, besides having an ancient character, present a strong local colour, and, as well as the *coros*, are almost peculiar to Spain.

These peculiarities, which are common to our architecture, ought to draw the attention of any one who studies it; but Mr. Street does not explain them in a satisfactory manner, nor are his opinions to my mind acceptable. He says (p. 190):—

“The object of these external cloisters has been, I believe, matter of considerable discussion, yet I confess that they always seemed to me to be adopted, mainly, if not solely, on account of the excessive heat in Spain in summer, and to be well worth our imitation when we have to erect churches in Tropical climates. That they were confined very much to certain localities is perfectly true, but this is constantly the case with local developements in all parts of Europe; and here no doubt the idea, once suggested by some early architect, was frequently repeated by him, without taking the fancy of his brethren generally enough to make them repeat it elsewhere.”

I have no idea on what the author founds himself to believe that this point has been the subject of much discussion, but the fact is that the provinces in which these galleries are to be found are the coldest in Spain, where the summer heat is not to be compared to the fiery climate of the south and east of the Peninsula. If the heat were the motive for these constructions, they ought rather to abound in Valencia and Catalonia; and as they are not to be found in those localities, Mr. Street's opinion is hardly probable, and much less the opinion he derives that the idea of these porches must have occurred to some of the artists of the locality. We must consider them necessarily of foreign importation; but, instead of seeking their origin in France, from whence our Romanesque and Pointed buildings proceed, it is necessary to look for their analogy in Italy and the East. If we go back to the Roman time, we shall find examples at every moment of galleries with columns surrounding the temples, sometimes in the shape of *peripteros* or *dipteros*, or imitating these or others of the same kind; or like the *Chalcidicum* of the civil constructions, though this latter is less applicable to the present case.

These portals with columns or pilasters have been common in Italy since the Romans, and have continued until our time. Many are to be found in different localities, and cities like Bologna have covered galleries in the greater part of the streets. The same system is very general in many towns of Spain. But, restricting ourselves exclusively to the churches of the middle ages as our principal point, we shall see

that it is not difficult to find indications of these lateral porches, as I have indicated above.

The church of the Theotocos, in Constantinople, is a building corresponding to the ninth or tenth century, very like in disposition to the cathedral of Venice; and though it is now in very bad condition, and much mutilated, there are still to be seen very clearly remains of a portico or side gallery, with columns and arches, which extended from one extreme to the other of the south side of the church. Of the same style, though somewhat later in date, is the church of Sta. Fosca, situated in one of the lagunes of Venice. It is surrounded, with the exception of the apse, by a pentagonal gallery, with entrance-doors on the sides. The manner in which this gallery rests against the exterior walls of the church, the disposition of the arches and *pluteus*, or small separating wall in the lower part, bring to mind, as well as in the Theotocos, the affinities of this kind of construction with the portals of Segovia and other churches of Spain, without bringing forward any greater number of examples. If we examine with attention the tower of San Estevan of Segovia, which is one of the churches with an external cloister, we shall see they correspond much more to the style of Italian constructions of the twelfth and thirteenth centuries, than to those of France or of any other place in the North of Europe. The tendency of modern writers, especially the French, to demonstrate the local character of the Romanesque and Gothic styles of architecture, has made us think daily less of the influence of Italy, even on the sculpture of the time, until it has reached the point that many pass it over completely during different periods. Many examples are, however, found to demonstrate that many artists have copied from Italy, though it may not be at first sight apparent. We see the bas-relief of Nicolo di Pisa at the cathedral of Orvieto, which represents the resurrection of the dead, repeated, with very slight difference, in the portal of Notre Dame de Paris, and other churches of France; and it does not seem probable that Nicolo should copy the subject or the form out of his own country.

Having indicated the probable origin of the outer cloisters, as Mr. Street calls them, it remains to us to find out the name they bore in the middle ages, and the object for which they were constructed,—a matter, in my opinion, of great interest. I do not possess information enough to resolve at once these points, but in the meanwhile I will mention a few words which may be useful to throw some light upon the subject.

There are a multitude of words in Latin documents of the middle ages which ought to be useful for the present case, for they indicate different constructions which were built close to the exterior walls of the churches; though the laconism of their style makes it often difficult to understand their meaning. The word *exedra*, for example, we all know was common in classic antiquity, to indicate a spot where men of letters met to study or converse; and there is reason to believe that on some occasions these *exedrae* were corridors or open galleries. In the middle ages we find this word is applied to a multitude of different cases; but among them there are some which give the idea

of exterior portals :—"Ne loquaris in ecclesia nec resideas in exedris monasterii—in ecclesia nullatenus sepeliatur, sed in atrio, aut in porticu, aut in exedra ecclesiæ." (Du Cange.)

This text from the council of Nantes shows in my mind that the *exedra* and the portico must have been lateral constructions, for the *atrium* always was considered to be before the principal façade ever since the earliest times.

I have indicated above the frequent use of porticos in the classic time and their uninterrupted use down to the Middle Ages, which we can prove by the text we have just quoted and others which bear on the same subject : *Quoties autem oportuerit vos exire in porticum causa loquendi cum vestris visitationibus*, &c. These porticos had besides a multitude of other names, which all seem to indicate they were constructed in form of gallery. For example : *Deambulatoria ecclesiarum* — *Deambulatoria siquidem sursum per totum in circuitu ipsius ecclesiæ fecit*, &c.—*In cujus quidem ecclesiæ . . . porticus est trium destrariarum seu deambulatoriorum*. The word *destraria* seems to correspond to the nearest portico of the dextrum, which was a space of ground immediate to the church so often spoken of in Spanish documents and those of other countries, which was bought for a cemetery or other object, and which generally had the right of asylum.

The words *androna*, *lobia*, *laubia*, *ferula*, and above all *lobia* and *logium*, had the closest resemblance with the galleries. There are several texts of the middle ages which indicate their use, and we still see that in Italy they have not ceased to call *loggias* and *longas* porticos of this sort of construction, built in modern times.

Besides the names we have mentioned I think we ought to remember for this study the words *paradisium* and *galilea*, though they generally seem to have reference to galleries constructed before the façades of the churches : but perhaps it would not be difficult to find cases in which they are applied to the side portals. The word *galilea* is frequently used in Spain during the middle ages in the sense of a portal destined for sepulchres, and though it is generally supposed to be close to the entrance door there are cases in which it can be presumed that it was on the side ; for example—*ad expensas nostras ab alia parte ecclesiæ ipsius monasterii fiat claustrum magnum, quod ordo Galilcam vocat, simile claustro magno quod jam ibi est pro monachis ibidem hodie institutis*. In other examples we see it was before the door, *in Galilea ante valvas sive portas majores dictæ ecclesiæ*. (Villanueva, 17, vol. 22.) Many other names might be quoted which are analogous to these, but I omit them in order not to extend myself too much, but they all show the necessity of seeking in this path the reasons which originated the existence of these exterior cloisters.

Returning to our former subject, there exist among many others in Spain three examples of Pointed architecture, which Mr. Street is very right in saying are the finest of their kind in Spain. These are the cathedrals of Toledo, Leon, and Burgos. These three churches are quite foreign in their inspiration. "What more natural," says Mr. Street, "than that French architects sent over for such works should first of all plan their buildings on the most distinctly French plan?" (P. 422.)

The cathedral of Toledo is the finest of the three, and as beautiful as the most remarkable of its kind. One of the best things of Mr. Street's book is the description and analysis he makes of it. It is very interesting that the author should have found developed there among other things the invention of Wilars de Honcourt and Peter de Corbie of the double curvature in the nave immediate to the chancel. This invention appears here more perfect and scientific than in the model, precisely when competent persons denied the existence of a similar example. Notwithstanding the undoubted foreign origin of the cathedral at Toledo it has a very strong local character, as the author himself observes :

"It will be recollected that though I claim a French origin for Toledo cathedral I allow that it is not only possible but probable, that as the work went on, either Spaniards only were employed on it, or which is more likely, that the French architect forgot somewhat of his own early practice and was affected by the work of other kind being done by native artists around him. The evidence of this change is mainly to be seen in the triforium and clerestory of the choir and transepts."—P. 425.

We can certainly affirm that with the exception of the Italian churches there is no other so rich in artistic monuments of every kind. The old paintings on wood, the tombs of different forms and varied sculptures, the fine bas reliefs of Berruguete and Vigarny, the jewelry and fine church plate, the church furniture, the exquisite embroideries of the priest's robes and the beautiful illuminations of the manuscripts preserved there make the cathedral of Toledo a most interesting museum of precious objects of the Renaissance and the Middle Ages. The student of art will find another example of this in the cathedral of Leon, though not so rich or abundant. This cathedral is less severe in its general appearance than that of Toledo, but the lightness and beauty of its construction cannot be surpassed. The French character is more predominant there even than in Toledo. In studying the building part by part there remains no doubt that it was derived from France in the same way as the cathedral of Toledo. The examination Mr. Street makes of them both, the analogy he finds between them, and the comparison he makes between them and S. Denis and other churches in the north of France, as also the historical facts he brings forward to discover the date of Leon, and his opinions and the reasons he gives that it could not be planned by Spanish architects, are points in which the sound criticism and knowledge of the author appear and are worthy of the very highest praise. But though no doubt the description and general explanation of the building is the most interesting study, I have noticed some omissions, perhaps of less importance, but which cannot well be passed over in speaking of this church. The sculptures of the central portal are not well described, although Mr. Street says : "The sculpture of the western doors well deserves description and illustration. It is charming work, precisely the same character as the best French work of the latter half of the thirteenth century, and there is a profusion of it." (P. 115.) He does not divide the compartments properly of the lateral porches, or give a correct idea of the subjects, which are easily understood at first sight.

He makes no mention of the wise and foolish virgins which are in the archivolt of the right porch, or the varied nimbi, or the manner in which some of the scenes of the last judgment are represented in the central doorway. Though these are only descriptions they are every day more necessary at the present time, for besides contributing to perfect archæological science they enable us to resolve many problems of the history and origin of art. Any one who is occupied at present with the history of architecture in the middle ages, ought to appreciate to the utmost these details, for they contribute to the success of his undertaking. For sculpture and painting were then entirely submitted to the service of architecture, and each contributed to complete the idea of the architect: and for this reason we ought not to neglect any details however slight they may be. If we pass from the western porch to the cloister we find the same omission of much interesting matter.

The cloister contains a large number of paintings and curious tombs, all of which are very well described by Mr. Street: but there is a large series of columns and arches against the wall of which the capitals contain a series of small figures in relief representing the most varied subjects, so rare and varied that I do not remember to have seen their equal in any contemporary church. There are curious scenes from the Last Judgment, from the lives of the Blessed Virgin and S. Margaret, and from real life and the legends which were then most in vogue. Mr. Street does not, however, make the slightest indication of these capitals. The seats of the choir at Leon with their magnificent carvings in the German style deserve also a more detailed examination. I will mention at the same time that they are precisely similar to those of Zamora, and that Mr. Street is not therefore right when he says they are Italian in their character. The author did not visit the monastery of San Marcos at Leon because he considered it of little importance. As a building of the Renaissance style it did not appertain to his book, and that is a reason for me not to take notice of this omission, as also of a number of most exaggerated and unjust opinions which occur to him in judging the works of art of the Renaissance school.

The cathedral of Burgos occupies the third rank in importance and merit among our Pointed churches, and its principal beauties are owing to the foreign artists who imported them into Spain. The description of the architecture, which is the principal object of this work, is made with the same perfection which is to be found in all the book, and I cannot weary of praising the author for his intelligence; but in the details there is much of the same want of exactitude that I have censured in Leon. In speaking of the cloister Mr. Street gives many interesting details of the sacristy and of the embroidered vestments, while he passes over the remarkable statues of the thirteenth century which represent S. Ferdinand, Donna Beatrice, the Infante de Molina, and Archbishop Mauricio, who were all present at the erection of the cathedral. He gives in the same way a description of the jewels of the Capilla del condestable, and does not say a word of several old pictures which are there, or of a multitude of works of art which are spread about the church.

I will not stop to speak of the other Gothic churches of the thirteenth century, for as the most interesting of their class are those of Toledo, Leon, and Burgos, in speaking of them we have an idea of the matter.

In the fourteenth century the beautiful cathedral of Barcelona was built, but there is not much worthy of notice at that period, and Mr. Street is right in saying,

“that Spain reflected much more truly than before what was passing elsewhere in the fourteenth century, and exhibited, just as did Germany, France, and England at the same moment, the fatal results of the descent from poetry and feeling in architecture to that skill and dexterity which are still in the nineteenth century, as they were in the fourteenth, regarded, and most wrongly regarded, as the elements of art most to be striven after and most taught.”—P. 427.

The fifteenth century appears with greater life and grandeur, though art gives signs, as in all Europe, of its decline and death. The continued custom of erecting churches of importance produced a school of national architecture, at the head of which are the artists of the Balearic Islands, and though they were submitted to the established architectural style, they were not wanting in original character. Mr. Street having finished his analysis of the cathedrals and churches in Spain, and ended the history of Gothic art in Spain, the author occupies himself with the influence of Christians and Mussulmans in their respective architecture, after which he ends his book with a chapter of appreciations and biographies of certain of our artists.

In treating the subject of Christian and Mahomedan influence on art, Mr. Street makes some good observations; but it is evident he has not studied the original monuments of Mahomedan architecture. It is a pity he should not have visited Cordova, Seville, and Granada, since it would have enabled him to perfect his study:—for as all has reference to styles of architecture which possess a local character, they are worthy an especial notice in writing on the history of art in the same period. Mr. Street is right in his opinion that the Mussulmans exercised a very slight influence on Gothic architecture in Spain; but these are not the only considerations which can be derived in examining what is left us of both styles. The Arabs, for want of an original art, took possession of the elements of Byzantine architecture from the moment in which they conquered Spain, without abandoning the habit of assimilating details of Christian art; they ended by modifying them until they appear original and distinct, as they do in the Alhambra. In the meanwhile there were an immense number of Mussulmans in Spain submitted to the Catholic monarchs, and among them architects who gave a decided oriental character to what they built, and from them proceeded those interesting and beautiful constructions the Arabs have left in Spain. The Mahomedan influence on Romanesque and Gothic art must always be of less importance, for another order of ideas and circumstances had produced the development of Christian art, though it possessed at its origin the Byzantine element which in reaching the Peninsula and France and Italy had left behind so large a number of monuments, and had extended so vastly that Gothic

architecture might be considered as perfect in so much as not requiring the assistance of another school, although it was not easy to submit the system of what was European to what was simply local. This is even more justified if we bear in mind that the greater part of the artists who developed Christian art in Spain were foreigners, and therefore entirely free from Mahomedan influence.

Many other considerations might be indicated on this point, as well as on many others of our artistic history, but it would detain us too much. I must, however, repeat the great praise Mr. Street deserves for having studied his subject so conscientiously and so profitably. It is perhaps the first time a foreign writer has followed the path of his own opinions without being led away by the beauty of our architectural remains to overpraise them, and without bringing to light the prejudices which are often erroneously attributed to us to disparage them when necessary. In making use of the information our ancient writers afford, Mr. Street has understood at the same time how to gather the true spirit of the original Spanish documents; a very difficult task for a foreigner, as they were published under circumstances and by persons whose tendencies are foreign to the study of the middle ages. Mr. Street's good judgment shines especially when his book is compared to others written out of Spain, for really we find in all the same mistakes and exaggerations, and they all either deny us any artistic merit, or lift up our works of art to too great a height. Mr. Street has many original ideas, and his "*History of Gothic Architecture in Spain*" is not a simple and literal translation of what Cean Bermudez and other Spanish authors have written on the subject.

J. F. RIAÑO.

Madrid.

THE PROPER POSITION OF THE PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

[WE had proposed to make some remarks on Mr. F. J. Baigent's pamphlet on the position of the pastoral staff in the effigy of William of Wykeham in the City Cross of Winchester, as restored by Mr. Scott, R.A., but the task is superseded by the following letter from that accomplished ecclesiologist, M. Reichensperger, which we gladly print, as expressing, better than we should have done ourselves, the conclusion at which we had ourselves arrived.—ED.]

To the Editor of the Ecclesiologist.

DEAR SIR,—Upon my return from the assizes, which kept me at Elberfeld for more than a month, I found a little pamphlet on the restoration of Winchester City Cross by Mr. G. G. Scott. You will allow me to make some observations on its interesting contents. Briefly, I was much pleased to see a special subject relatively of little importance discussed with so much ardour on all sides. It is a symptom

that with you archæology becomes more and more a living science, and that it is spreading amongst the masses of an intelligent nation. Notwithstanding this praise, I must add that the zealous writer of this treatise assumes too personal an attitude against Mr. Scott, if I should not rather say is rather unjust to him. I should not raise my feeble voice in the discussion, if it had been true, that it only related to a question purely English, as Mr. Baigent says: but it seems to me that this statement is an error on his part. Until it can be evidently proved to the contrary, it must be presumed that the Latin rite of the Roman Church was everywhere the same, especially in relation to the episcopal ceremonial. As to this ceremonial, nowhere perhaps in the countries inhabited by the Germanic race does the practice and usage date further back than in the archbishoprics of Cologne, Mayence, and Treves, whose preponderating influence was never contested in Germany. Besides a careful investigation into our Rhenish archives, on which I consulted the appointed directors at the very beginning of the discussion, has led to the result, that from the twelfth up to the sixteenth centuries the archbishops, bishops, and other dignitaries bearing the pastoral staff (cross), are always represented holding it in the right hand, and the book, or the model of a church, in the left hand. There are, it is true, exceptions, but they are extremely rare. It is not only the existence of sculptures and drawings which attests the truth of this fact, but also that of numerous coins, such as for instance those of Treves, with the effigies of the Archbishops Baldwin, Bohemund II., and Cuno de Falkenstein, and those of the Archbishops of Cologne, William of Gennep, Philip of Heinsberg, Engelbert, and Siegfried of Westerburg.

The exceptions, in the sense mentioned by Mr. Baigent, are much rarer in the archbishopric of Cologne than those of Treves and Mayence. To my knowledge there is but one exception, from 1305 to 1414, although I have compared a great number of the seals belonging to that period, upon which the dignitary is represented with the staff, and book of the evangelists. The said exception is found on a seal of the Archbishop Engelbert, of Cologne, of 1365; but there are other seals of the same archbishop on which he carries the staff in his right hand, and the book of the evangelists in the left. I wish to mention two more of Prince Bishops of Liege, John of Florence, 1486, and Erardus von der Mark, 1518, who also carry the staff in the right and the book of the evangelists in the left.

I could go on multiplying examples in support of the opinion of Mr. Scott, but I shall confine myself to directing your attention to certain printed works, which contain a great number of the seals in question, confirmatory of this opinion. These are Heineccius de veteribus Germanorum aliarumque nationum sigillis; (2) Nouveau traité (de) diplomatique par deux Benedictins anonyms; (3) Bucelini Germania topo- chrono- stemmato- graphica, tom. ii.; (4) Broweri Antiquitates Treverenses; and (5) Honthenici Historia diplomatica Treverensis. Heineccius in speaking of episcopal seals says among other things, "In iis *constanter* effingi videmus episcopos cathedræ insidentes, *dextra*-que pedum pastorale," (the staff,) "sinistra librum apertum aut clausum,

tenentes" (ii. 52); and further on, "Id tandem observatione dignum, quod in episcoporum sigillis etiam libri quos episcopi *sinistra* tenent, inscriptione 'pax vobiscum' nonnunquam notati inveniuntur."

I doubt very much if these quotations will convince Mr. Scott's adversaries, but they might lead them perhaps to be a little more indulgent to him than they showed themselves in the above-mentioned pamphlet. At all events, you can make any use you think proper of this letter.

I have the honour to remain,

Yours very sincerely,

Cologne, March 17th, 1866.

A. REICHENSBERGER.

HECKINGTON CHURCH, LINCOLNSHIRE.

To the Editor of the Ecclesiologist.

*The Rectory, Leasingham, Sleaford,
March 27th.*

DEAR SIR,—In a note you lately addressed to the Rev. G. J. Cameron, Vicar of the celebrated church of Heckington, in this county, you expressed some regret on your part and that of your colleagues that so noted a church as that of Heckington had not been entrusted to some well-known architect as regards its contemplated restoration. Allow me, therefore, to assure you that there is no ground for apprehension as to the mode in which this work will be carried out, although it has not been committed to a metropolitan architect's charge. It is very natural that you should entertain such a fear, because many provincial localities, no doubt, are not so fortunate as to possess a school of architects, or indeed any members of that noble profession, to whom such a responsible task could be safely entrusted. But as the county of Lincoln is celebrated for its ecclesiological treasures, with such advantages always placed at our service, it would be strange if at least some of our local professional men had not so profited thereby as to be worthy of public confidence: and I am most happy to bear testimony as to the skill and knowledge of our leading Lincolnshire architects, which, in combination with their feeling for Gothic art and a true conservative spirit, render them worthy of being entrusted with works demanding the most careful study and delicate treatment. Of these Messrs. Kirk and Parry are of no obscure fame, who have executed large and important works in many parts of England, both of whom have lived all their lives in a portion of England enriched with churches displaying in profusion the beauties and peculiarities of every style of Gothic architecture, and for twenty years past have been professionally engaged in their reparation, with credit to themselves and to the satisfaction of their employers. In the case of Heckington church I feel confident that this firm are fully competent to fulfil their important task on right principles, and at least as well as any other;

also that they deem the appropriate restoration of one of the noblest parish churches of the native county, and within sight of their own homes, to be an honour far dearer to them than any personal advantage to be derived from their connection with the work. Supposing, however, that a doubt should still remain in your mind on this head, when you are aware of the character of the restoration required in connection with Heckington church, I think that you will be thoroughly satisfied. The tower and spire, and indeed almost all the superb stonework of the fabric are happily in so perfect a state as to need next to no repair of any kind, neither are any additions required, and where slight restorations are necessary there is abundant evidence for the architect's guidance. Within, a general cleansing of the walls and pillars, &c., from paint and washes is all that is needed as connected with the masonry. Where study is most demanded is in designing of new roofs which are required throughout, those at present being neither original nor weather-proof, and worst of all, these give imperfect evidence as to the character of their predecessors except as to their pitch : but you may rest assured that a careful examination of every remaining indication of the main features of the old roofs has been made, and that the proposed designs for the new ones are based upon these ; also, that they will neither be deficient as to solidity or appropriate beauty. The other principal requirements are new seating and fittings of every kind except a font. As no fragments even of the old benches, &c., have as yet been found, a new design must be furnished of the proper date and of appropriate solidity, which can scarcely be deemed a difficult task with so many good old models to select from ; but if in removing the present seating any evidence is detected as to the pattern of the old benches it will, if possible, be adopted.

Having now said enough, I hope, to satisfy you that all will be done well as regards the proposed restoration of Heckington church,

Believe me,

Yours very faithfully,

EDWARD TROLLOPE.

THE PAINTED GLASS IN FAIRFORD CHURCH.

To the Editor of the Ecclesiologist.

SIR,—I should have sent you a communication before on the subject of the restoration of the glass in Fairford church, had I not understood that the matter was about to be agitated in high quarters. But as nothing further has appeared in the *Ecclesiologist*, I cannot refrain from expressing my opinion as to the unsatisfactory result of that restoration, feeling that I have some right to do so, since I have been practically acquainted with the art of glass-painting for some years past. There cannot be the slightest doubt that there is a painful contrast between the old and the new work ; that whereas the characteristic tone of the former is soft, and rich, and deep, that of the latter

is crude, and poor, and thin. One could almost fancy that the greater portion of the glass had been changed from the thick original to that of thin foreign manufacture, though I suppose that this cannot be the case. I would especially call attention to the white glass, which, as compared with the old, is poor in the extreme. This is more particularly evident in the canopy-work of the restored figures of two of the Apostles. Mr. S. Evans, the restorer of the windows, in his letter of defence which appeared some months back in the *Ecclesiologist*, confesses to this painful contrast between the old and new work, but states that it is unavoidable. This is a point which I think no one will be content to take upon his simple assertion. I myself cannot but think that such contrast might in a great measure have been avoided by more care and discrimination in the selection of glass. The only satisfactory way, however, of settling this point, would be to obtain the opinion of one of our well-known glass-painting firms. Such an opinion from Messrs. Clayton and Bell for instance, would, I am sure, do more towards influencing rightly the decision of those in authority, as to whether the restoration should be continued by the same hands or not, than numberless opinions of private individuals, however well versed in the matter. One part of Mr. Evans's letter I quite agree with, and that is where he speaks of the necessity of the work being done, and done quickly, if the windows are to be saved from utter destruction. There is no doubt that not only the unrestored portion of the Last Judgment, but also many of the other windows in the church, are in a very precarious condition. I can only wonder that long ere this some of them have not been damaged by the wind beyond recovery. May I be permitted to say that I have no intention of entering into any controversy on this subject? My only object in writing this letter is to stir up those who are really able to act in the matter, to take such steps as shall lead to a really satisfactory *restoration*, in the true sense of the word, of these glorious relics of ancient Christian art.

I am, sir,

Yours faithfully,
S.

LIGHTS BEFORE THE SACRAMENT.

A MEMBER of our committee, Mr. J. D. Chambers, has published a pamphlet respecting one portion of the Ritual question, namely, that of "Lights before the Sacrament." The reason he has selected that for discussion, he tells us, is mainly this, that he considers it the most important of all, as forming part of the original institution of the Lord's Supper; as having been immediately adopted into use as such by the Apostolic and Primitive Church, and so on by all Christian bodies, in their celebration of Holy Communion, down to the end of the fifteenth century; and moreover, as depending for its legality on the

same facts and principles upon which all other the ornaments, rites, and ceremonies of the Anglican Church must rest, which are not expressly enumerated in the Prayer Book.

He commences by remarking on the paramount importance of the worship of the body and of the senses. He shows what a large proportion of Scripture is occupied with directions as to ritual worship; in great part for this reason, that the acts, and tokens, and forms of worship have been, and always must be, the chief means of preserving truth unimpaired throughout the vicissitudes of ages; because man is, and will always remain, a being compounded of body as well as spirit, and because the eye is the chief, the ear only the secondary, inlet for light to the soul. He quotes striking passages from Leslie and Horace in support of this position, and he maintains that those who would reject this view are idly throwing away a great means of moral regeneration in this country.

In proof of this position he proceeds to show that the first institution of ritual and formal worship was by Moses in the wilderness, by God's own special command, as related Exod. xxv. Then, under the actual direction of the HOLY SPIRIT, a *sanctuary* was set up, the constituent elements of which, and the worship to be carried on therein, were seven.

1. Tables, vessels, and altars, in a building dedicated to that purpose.
2. Hangings of blue purple for the altar and sanctuary.
3. Lamps and candlesticks always lighted, and this as being of peculiar importance and significance.
4. Splendid and peculiar vestments.
5. Incense and perfume.
6. Reverent and ordained gestures.
7. Music.

And he maintains that these seven great points of outward worship, (embracing in themselves the action of the whole man,) although the same as those which heathen nations also practised, were the natural form and principle of God's worship, divinely ordained for, and obligatory on, all mankind for ever; having none but an accidental connection with the rites and ceremonies peculiar to the Jews, which were abolished by the New Dispensation.

In proof of this he refers to the sanction repeatedly given by our LORD and His Apostles during His life to this Temple service, to the constant presence of the Apostles and disciples after His death at the same worship; to the adoption of these same seven points by all Christendom, with only local modifications, into their worship; and the continued usage of the same down to the end of the fifteenth century.

The second part opens with the proof that lights formed part of the original institution of the LORD'S Supper by our LORD; that the candlesticks are referred to by S. John in his Revelation, as being then used in the Seven Churches, and as the very symbol, and token, and principal sign of the existence of the Church, almost a convertible term for itself; and quotes from the Apostolic Canons, to show that lights and incense were then used in the Holy Offering. He then

points out the necessary distinction in this controversy between what is *obligatory* and what is *allowable* only; between *nonuser* and *disuser*; between what is a *minimum* and what a *maximum*; between what is *decided* plainly and what has been left open; and quotes fully from the dicta of the judges in the Gorham case, and Sir F. Dwarri's book on the construction of statutes, in support of these distinctions.

One of the principal rules of construction is, that an affirmative and directory enactment, such as the rubric at the end of the calendar, never repeals a preceding common law, or statute, or custom, unless wholly inconsistent therewith. And he proceeds to show at length that the laws in force in the whole of the second year of King Edward VI., as to ornaments and rites, especially the famous Injunctions, and the Ordinances of the Constitutions and Synodals Provincial, are law now, unless where expressly superseded by inconsistent or contrary directions in the present Act of Uniformity; therefore, that the former law as to lights is law now, no directions inconsistent with or contrary thereto being found in the Prayer Book. He also proves that the authors of that Prayer Book intended to include and reauthorize this former law, by the rubric at the end of the calendar, and thought they had done so; and concludes that, this being so, the courts of justice are bound to give effect to that intention. The *opinion*, therefore, (an opinion open to alteration,) of the Privy Council, given without reasons assigned, that this rubric refers only to the last twelve days of the second year of Edward, and eliminating altogether the former three hundred and fifty-three days from consideration, would, when re-argued, be untenable before another Privy Council.

After a statement of the enactments by which these questions could be brought before the legal tribunals, the author proceeds to point out—the words of the rubric as to ornaments being in no way exclusive and prohibitory, and, by the express words of the Privy Council in the Westerton case, not applicable to anything used by way of decoration or ornament, nor to anything merely subsidiary to or for the more solemn or dignified performance of the service—what the true construction of the words “*no other or otherwise,*” if they are here at all applicable, is. He shows that there are some twenty or thirty acts, rites, proceedings, and forms, such as organs, music, candlesticks, hymns, prayers before sermon, black gown, decorations, &c., which are, and have been for centuries, constantly used without objection in the course of, or in the intervals of, the service, as being subsidiary to, or for the embellishment and beautifying and greater solemnity of the same, which all are assuredly *other* than those referred to in the rubric, yet have never been held unlawful. He insists (and selects the use of organs and music as a close parallel) that “lights” fall into the same category, and that the minister duly performing all that the Prayer Book requires, lights are allowable, as an instructive accessory, subsidiary to and beautifying the service, setting forth that CHRIST is the “true Light of the world;” and by a large number of instances he shows that they have been used as such by Royalty, Bishops, Clergy, &c. &c., from the Reformation downwards, without any attempt to prevent it, down to and even after the Revolution and Restora-

tion. He concludes that, as the minister has the full right to conduct the musical part of the service, he has an equal right to direct when the candles shall be lighted; and that they who would interfere with him in that respect in point of fact infringe the law themselves.

He further points out that the *obiter dicta* of Dr. Lushington in the Westerton case as to candles are simply nothing, and may be wholly disregarded, as being an attempt to make the law on a matter not under his cognizance, and founded wholly on reasonings and documents which are futile and unauthentic.

In a note he meets the objection that these rites and ceremonies are imitations of Rome, and shows, in a few telling sentences, that such an objection is truthless, suicidal, and dishonest; and concludes with six weighty reasons why Convocation should not meddle in this matter at all, but, in a homely phrase, leave well alone.

In this able and interesting pamphlet Mr. Chambers has done excellent service to the cause of ritual reform.

LINCOLN CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—The letter which Mr. Gordon M. Hills addressed to you in the last number of the *Ecclesiologist*, demands a few words, and but a few, from me in reply.

I observe that Mr. Hills professes to be extremely accurate as to some of his facts; it is to be regretted that he is not equally accurate about all of them. He is particular in saying that his inspection of Lincoln Cathedral was commenced "late in the afternoon" in a December day, and concluded by "a quarter of an hour" the following morning. But he is not accurate when he leads us to suppose that he listened to Sir C. Anderson and Mr. Williams when they spoke at the Anniversary Meeting in June, if he was "compelled to leave the room before the conclusion of" my "lengthy address, having an appointment to keep some two miles distant," inasmuch as Mr. Williams did not speak until after me! Nor is he accurate in his statement as to my having expressed in that speech partizan opinions, which rendered it impossible that I should exercise a free judgment in the matter when I inspected the works in progress at Lincoln.

Mr. Hill's charge against me is, in fact, that I have wilfully misstated the work that has been done at Lincoln, and that my objections to it betoken "a resolution to discover something which it has been difficult to appease." Serious accusations indeed, if true!

Let me recall your readers' memory to the facts. At our annual meeting I rose, in answer to a special appeal from the chairman, to express an opinion about the work which Sir Charles Anderson had described as being in progress. In the course of my lengthy speech I devoted one short sentence only to Lincoln, and that so clear and so simple that I venture to repeat it. "If it is the case," I said, "that

they are tooling the stones all over at Lincoln in order to get a uniform surface, I did not know what was too strong to say,—one could only hope to get the Dean and Chapter, and tool *them* all over.” The whole point of my remark depended on the truth of Sir Charles Anderson’s statement, and I went to Lincoln only anxious to find that he had been mistaken, and came away only disappointed and grieved to find that he had not.

The letter I wrote to you on the subject was written on the spot, face to face with the work, and after a long and careful examination by broad daylight, and with the assistance of a ladder. My statements are accurate in every particular, and it is no fault of mine, and only Mr. Hills’ misfortune, if, as he says so *naïvely*, “he is totally unable to realize” my “objections!”

It is of no possible use for me to say more on the subject. The western doorways of Lincoln, when I was there, were almost entirely ruined. Possibly—thanks in some degree to Mr. Hills’ inability to see when and where sculpture is destroyed—the small remnant of the work may have been cleaned since my inspection. If so the value of the whole of that noble work is destroyed for ever.

It is melancholy indeed to think that such a barbarous proceeding as this has been should be endorsed by any one pretending to have an educated zeal for art and antiquity. When Mr. Hills has made himself somewhat more acquainted than he now seems to be with the difference between good and bad sculpture, and between destruction and restoration, he will begin, no doubt, to regret that he ever defended the bad work done at Lincoln. Until then I trust most sincerely that he will have no opportunity of exhibiting his destructive proclivities on ancient work.

In fine, the question between Mr. Hills and myself is one which can only be decided by personal inspection of the work done at Lincoln, or by reference to the character and qualifications of the disputants, and the degree of care which they took to examine into the facts of the case. And so I very confidently leave the matter to your readers’ judgment.

I am your obedient servant,
GEORGE EDMUND STREET.

51, *Russell Square*, May 19, 1866.

To the Editor of the Ecclesiologist.

SIR,—As you have a second time admitted an attack upon me into your pages, and as I have not before sent you an explanation, I am now compelled to do so.

The facts are these. A gentleman, whose name I do not know, reported, as I am informed, to the gentleman who thus attacks me, that he had seen in the garden of the Training College, at Lincoln, an image or statue, which he described as a precious piece of Norman sculpture, which the Dean and Chapter had ruthlessly torn down

from the west front of the minster and thrown away. The image is, in fact, a very bad bit of modern work, of inferior material and wretched execution, which Mr. Buckler had very properly removed. Whether Mr. Jackson's informant was really "ignorant," or whether it was a joke imposed on him, is of no importance. But Mr. Jackson thereupon wrote a severe condemnation of the Dean and Chapter for their supposed delinquency, and sent it to the *Times*, where it appeared. Unluckily I had not seen the letter or heard of it; but on my return to Lincoln after the summer, now two years ago, I found people laughing about it as a good joke, and supposing that the excellent Principal of the Training College had been making fun of his friend.

Some time after this there appeared in a county paper that part of your Report of a meeting of your Society, in which the west front of Lincoln was discussed; and when Mr. Scott, who presided, alleged¹ that there was indisputable evidence that Norman *images*, &c., had been removed. I had already formed the opinion that my colleagues, with whom I had then only recently become associated, had been to blame in allowing so many statements to go unanswered, until a degree of prejudice was excited, which I believed to be greatly exaggerated. I, therefore, wrote to Mr. Scott a letter, which I sent also to the same county paper, in which I referred to this letter in the *Times*, which I had never seen, the history of which I did not know, and which I still supposed and believed to be anonymous. It was not until some months later that I was undeceived, by seeing in the same county paper a most severe attack upon me from Mr. Jackson, for having, as he thought, personally insulted him, when in truth I never knew, until I read that attack upon me, that the statement in question had been authenticated by any name whatever.

Without delay I caused to be inserted, in the very next number of the same paper a letter from myself, in which I first explained my mistake, and then apologized in the amplest terms I could devise to Mr. Jackson, for my unconscious reflection upon him. I "begged his pardon," *disertissimis verbis*, and thought I had done all that one Christian gentleman could do to atone to another for an inadvertent and unintentional rudeness.

It is quite true that Mr. Gordon Hills met me near my door without previous communication, and asked the way to my house, and equally so that Mr. Buckler was there with me, without previous communication or acquaintance with Mr. Hills.

Your obedient servant,

F. C. MASSINGBERD.

Ormsby, May 19, 1866.

¹ [A reference to the authorised Report of the Meeting will show that the chairman of the Ecclesiological Meeting did little more than echo the very strong statements made by no less an authority in Lincoln matters than Sir Charles Anderson, Mr. Massingberd consistently ignores this very important fact.—Ed.]

BARE BONES.

To the Editor of the Ecclesiologist.

DEAR SIR,—I have frequently heard in conversation, when the horrible mania of flaying the exterior of ancient buildings has been discussed, the remark made that not only was the destruction caused a matter of sorrow and shame, but that a deplorable waste of money was taking place, which was much needed for the cleansing of the interior and removal of the whitewash. All this seems so very true, that most people assent at once. It never occurs to them that this cleansing of the inside may be quite as disastrous as scarifying the exterior. It is high time that restorers be entreated to take a little more care of what they do to the interior walls. Merely cleaning off the whitewash is a phrase just as commonly abused as “only cleaning the old stone outside.” It is not creditable to the architectural profession that at present no satisfactory means of removing whitewash from delicate work, without risk of damage, has been invented. The methods of its removal, even in cases where some care has been bestowed, are most unsatisfactory. The general rule has been very simple. Not only has the whitewash been scraped off with the roughest possible tool, but also the fine coating of gesso, with which the ancient architects almost always finished their masonry, and, in five cases out of six, the plaster as well, has been violently torn away. How much polychromatic decoration, how much even of figure painting, has been destroyed by this careless, tasteless process, is miserable to think of. It was with the mania, one may almost call it, for cleaning the interior of churches by unskilled amateurs, which prevailed so much during the early years of church restoration, that much that we now have to regret with bitterness of spirit, and almost despair of remedy, originated. Then came the reality-mania: plaster was a wickedness in itself; nothing but *real stone*, however rough and hideous, was tolerable; and so they scraped and scraped away, till the bare bones grinned at us in all their comfortless deformity. As the taste for restoring increased, and instances of it became more frequent, matters turned out even worse; for architects, having far too much to do to be always on the spot, and saving of expense usually being a great object, no money, in a large majority of instances, was afforded to provide a good substitute for the perpetual supervision of the architect, and the task of cleaning down was given over to the commonest of workmen. As to the plaster, whether sound or not, it was almost always destroyed, and the stonework woefully robbed of its original surface by the roughness of the scrapers.

But things have gone on from bad to worse. The fashion for absolutely new plastering having become all but universal, another far more objectionable process came in vogue. The new plaster would not match the old stone, and so the old stone was made to match the new plaster; or, in other words, of late years especially, it has become the fashion to make the interiors of restored churches as entirely new

as if they had been rebuilt. I do not for an instant deny the abomination of whitewash and yellow dab, but I will say this, that we had far better leave it where it is, than, in removing it, take away also half the interest of the building. At the very least I am quite sure that we ought to leave whitewashed foliage and sculpture in its present state, till we either find out some satisfactory method of removing the whitewash without affecting what is underneath, or can afford proper cleaners who can give the requisite time and patience to cleanse without injuring. What we do not hesitate to spend in the matter of paintings, we ought not to grudge in the far more interesting and valuable works of ancient sculpture and decoration. If such a class of cleaners does not at present exist, it is the more to the discredit of the profession, who have not felt its want, and so have not busied themselves with looking out for persons sufficiently artistic to treat the relics of ancient art with the consideration they deserve. If only such workmen had been employed, we should not hear right and left the lamentable facts which are daily occurring, even in the case of cathedrals and the most important mediæval buildings. It is a great question whether such a mode of proceeding would have, on the whole, cost much more money than the present scrape and patch system. Much money that has been spent in replastering would have gone towards paying the wages of the skilled cleaner.

How much partly decayed work has entirely perished under the rough treatment which at present prevails! Here, again, great unnecessary expense has been incurred in reinstating, which might have made the more conservative method less costly, as well as a hundred-fold more praiseworthy.

Cleaning a building is not really an architect's work at all, any more than picture cleaning belongs to the business of the artist. In fact, a picture-cleaner who is a good artist is frequently a less careful and successful one than another who knows next to nothing about painting. The latter is so much the safer, because, if he causes damage, he is less able to disguise it, or put in what he has scrubbed out. And without doubt this may well happen in the sister art. It will be a good day for architecture when this distinction is recognized, and some good professional skill and scientific knowledge is employed upon this most important subject. It is high time to take the matter up, for if a few more years are allowed to pass, there will be nothing left to do. As it is, half the cathedrals, and probably a larger portion of our parish churches, have been mercilessly excoriated. How far the thing has gone may be seen by any one who has the time to pay a visit to some of the restored districts. Let any one, for instance, take the old Sussex churches, which used to be so interesting because, happily, they had been left in their original state, probably through the poverty of the Downs country. How is it now? Almost without exception, those that have been touched have been ruined. Sompting, Broadwater, Old Shoreham, and a host of others have scarcely a vestige of original antiquity about them. The comb has done its very worst, and in some of them the ancient tombs have been entirely recut. They have been reduced, by a very considerable thickness of the surface having been

chiselled away and cleaned off—of course at a very considerable outlay.

Usually this has been the miserable result of mere ignorance, but not always. Those who ought to know better have over and over again, through carelessness or to save themselves trouble, or more frequently to satisfy the vulgarity of the public taste, perpetrated abominations quite as great as have been committed by ignorance and stupidity. Under pretence of cleaning and re-embellishing, how many of the finest monuments of the middle ages have really been virtually destroyed,—Chichester, Canterbury, Ely, and a host of other great edifices, are witnesses,—and in some of the very worst instances good architects and artists were employed and vast sums expended,—the more money the better for the pockets of those employed on the restoration,—a fact which no doubt fully explains the amount of damage done in numberless cases. One can hardly doubt that often much reckless injury has been caused for no other reason than giving a job to some favourite architect. It is also sad to think that in several instances this sort of thing has taken place simply because money has been left by founders and others to keep up the monuments. It may seem strange to notice a building that has been restored for many years, but a recent visit has so impressed it on my mind that I cannot pass it over.

One of the most lamentable cases of tampering with Norman masonry occurred some years ago, in one of the most interesting buildings in England. When the Records were removed from the White Tower, with much parade, the very perfect and beautiful chapel was said to have been thoroughly restored by the Government. It is now a sight to make any man of ordinary sense, who knows anything of the matter, thoroughly disgusted. It was ten thousand times more satisfactory in its old whitewashed state. All the stonework has been re-dressed with the hatchet, the old surface being quite cut away; the ancient mortar has been scraped off, and a mortar of a perfectly different colour from the stone substituted. Never was Mr. Gambier Parry's description of such doings as we have in this building better illustrated. "Now-a-days," says he, "architecture is first washed of its dirt, then deprived of its complexion, and last of all denuded of its very skin, so as to reduce the interiors even of some cathedrals to a condition of bare masonry and vaulting comparable only to a beer cellar." It is grievous that critics have so frequently without discrimination praised everything that has been done,—if only a respectable architect's name was attached. This they leave done times out of number without even seeing what they were criticizing. This case of the White Tower is doubly wicked, because by the very way it has been done the architect has shown that he was sinning with his eyes open. He knew something of the character of Norman work, and so had not the excuse of the stupid ignorance which characterizes so much of the Sussex restorations. It is scarcely credible, but still painfully true, that an attempt was actually made to furbish up the rubble work of one of the old staircases. Of course the old Norman rubble work is familiar to us all, where the very marks of the centring boards, &c., remain in the mortar, which is as

firm and durable as stone ; well, these have been scraped as smooth and neat as the circumstances permitted,—at the sacrifice, of course, of all character. Having seen the imitation hatchet-work of the chapel and the furbishing of the rubble, it is quite refreshing to visit other staircases, &c., which are unspoiled. The genuine grimness of the ancient stonework and the characteristic rubble and vaulting carry one away from the smirk trimness of the renovated part, whose principal lesson now is a warning to others not to do likewise. How heartily our grandchildren will hate this generation ! Our own objection to Puritans and Churchwardens is as nothing when compared with what must be the contempt which will be felt for the nineteenth century spoilers. Surely the acme of absurdity was reached when a fairly educated architect attempted to clean up and smarten Norman rubble vaulting work. When will all this mischievous nonsense cease ? Whitewash is a dirty and disfiguring thing, but it had far better be left on than that such things should happen as in the restorations mentioned in this letter. The list of similar vexatious ruins might be increased a hundredfold. Wherever one turns the evil meets one. It is the duty of all who can appreciate the injury inflicted, to lift up their voices in the most forcible manner they can. Any of your readers who will communicate glaring instances of careless cleaning, and better still who can give any practical information as to removing whitewash with greater facility and safety than has heretofore been possible, will be doing good service to art. There is no doubt that there is considerable difficulty in doing the thing in a thoroughly satisfactory manner, but much may be done if architects and others concerned will only take the trouble to see what is wanted, and make some attempt to create a class of workmen fitted for the duty.

Yours truly,
J. C. J.

CANTERBURY AND GLOUCESTER.

SERIOUS reports of the entire want of judgment in the restoration of Canterbury Cathedral have so frequently reached us of late, that we are glad to see that the question is receiving the attention of the public. A contemporary gives a very alarming account of what is being done especially to the exterior of the south side. The Norman part is being entirely recased. Canterbury has been so long celebrated for such carelessness about its antiquities that we are not at all surprised at what we know to be going on now. After the destruction of the great north-west tower for the sake of uniformity, no amount of mere destruction can be a matter of astonishment. As the so-called restoration progresses, so surely does the almost entire destruction of the original surface, both inside and out ; with this difference, that on the exterior the face is rebuilt, entirely replaced, in the interior the facing is only scraped and cleaned, but in such a way as to erase the original tool marks. In some tabernacle work the renewal has been as com-

plete as what is taking place outside. In one case not a single old stone remains; so that there is nothing to tell us whether the thing has been copied with any correctness, no one detail can be depended upon as being like the fifteenth century work which has been replaced. This was done many years ago, but what has been done quite lately is very little better; bare nakedness, not only without clothing, but with the very skin itself rasped off. Happily at present most of the foliage has escaped cleaning, and so there is some hope that public attention to the subject may still prevent damage being done to it—being, as it is, of a peculiarly beautiful and interesting character, especially early and fresh. It will be a sad pity if proper care is not taken when it is cleansed, and we hope that it will be left alone for some years to come, when better counsels may prevail. But to return to the exterior, the part that is at present under treatment:—it does seem a grievous pity that the beautiful Norman work should be entirely recased. The writer above mentioned admits the difficulty of treating the matter. That much dilapidation has taken place on the south side of the cathedral is undeniable. The stones are terribly eaten away, “but then,” says he, “if the whole must be destroyed why not leave it alone, and let time do the work so long as the stability of the building be not endangered?” A good drawing by a competent artist of the structure in its present condition will give quite as much idea of what the twelfth century architects meant as any modern renovation: far better, in fact, than what they are doing at Canterbury, for they are not imitating correctly. In place of the picturesque rough dressings and wide jointing, they are substituting comb-dressed work with the closest possible joints, and thus destroying all the original character and effect. We are all familiar with Wren’s imitation of Norman work, what capital masonry he put, but at the same time how utterly spiritless and unfeeling it is. “But the Canterbury work is worse still. The modern antique Norman work at Canterbury is not at all like the old. It is being done in smooth comb-dressed ashlar with close joints, and has the appearance of being worked off by machinery. To recase an old building and call it restoration is little less than mere lying. You might as well say that knocking a man on the head and making a waxen image in his stead was resuscitation.”

But what is to be done in such cases of decay? The recommendation given in that paper deserves full consideration. If a fine and interesting specimen of architecture through its great antiquity or other cause has got into such a state that its surface cannot otherwise be restored than by total renewal—i.e. by destruction of the whole remains of the original, and substituting a copy—is it wise to attempt any such thing? Will the copy be of nearly the value of the destroyed fragments? In the case of Roman, Greek, Assyrian, or still older architecture, the world would have no difficulty in finding an answer. It would be a decided negative. In the case of paintings which had suffered from age or improper cleaning, the same would hold good. But further, in the case of the more precious and expensive materials even in the restoration of mediæval buildings the same answer has been given by the revivalists. No one ever attempts to replace Purbeck

shafts and foliage,—and a happy thing is it for art that such is the case. It is a good thing that it is so difficult to find workmen to execute elaborate carvings in this stubborn material, and that the expense is so prodigious. Instead of destroying and substituting copies we do our best to stay decay and repair damage. And this is the process recommended in such cases as we are speaking of, whether by fine cement or some other process is not easy to decide, but at any rate the question deserves our thinking about. It is a miserable alternative to choose between such stopping and absolute destruction,—and it is only in such cases that treatment of the kind could be recommended.

There can be no hesitation in judging of the wisdom of the Canterbury renovations. The old Norman work is being pulled down and entirely replaced in a material that can last but a comparatively short time. Caen stone is quite unsuited for external work in this climate, and as a matter of fact the work is no sooner done than it begins to decay. Already the new north-west tower is in such a state as to require restoration nearly as much as what is being cleared away. The entire renewal is not being carried out a whit more in the Norman than in the later work. “Of the west front there is scarcely an old stone visible. One point must be mentioned with praise. In the very few cases where any old work has been retained, it has been left in its original state, and not scraped to look like the new. The rich Perpendicular south-west porch is simply new, and is being filled with sculpture about the art of which the least said the better.” And what is true of all this is quite as much so of the cloisters. In what has been renewed not more than a few inches of the old has been left, and when at the same time it is clear that the antiquity of the building is being sacrificed without even stability being secured, it must be a matter of much annoyance to all who are interested in mediæval art: it is more grievous in the present instance as the building is of such superlative interest.

There is also mention made of the restoration of Gloucester, about which so much has been said, and all in its praise. It appears that after all nothing could well be more unsatisfactory than the way the masonry of the interior has been treated. We hear on good authority that not only has it been mercilessly scraped, but that that most objectionable of all practices had been resorted to, the use of the comb. Not a bit of the Norman work, moulded or otherwise, is said to have escaped being tooled over. We only hope that our informants may be mistaken as to the extent of the mischief, but we fear the fact is too true.

We shall be glad to hear from correspondents on the spot what is the real state of the case. If as much harm has been inflicted on this magnificent Norman arcade as is represented, we can only regret that the Dean and Chapter did not sooner place their cathedral under more able superintendence. It is quite astonishing to see how few of those at present practising the profession of architecture have any sort of appreciation of what is due to the past. The very idea that there is any particular value in originality, or any sort of use in keeping ancient work in its genuine state, seems simple Greek almost to the whole host

of them. It has always been said that a good artist is seldom a good picture-cleaner: the same thought, with a few noble exceptions, forces itself upon one in the case of architectural restoration. We want far more personal attention in this matter than has hitherto been given, or, in fact, as things are at present constituted, than is possible.

Before closing this article, there is one more structure worth noticing, in which much needless interference with ancient features has taken place. That the Guildhall, when finished, will be a very fine and sumptuous building there is no denying; but it will really, proportion only excepted, be quite a new one. This is a great pity. The roof is very satisfactory for design, material, and execution, but probably not at all like the old one. Surely so curious a feature as the stone arches under the wooden roof should not have been neglected. Then, again, the old windows should on no account have been destroyed. It is true that, from the outside, some were a good deal dilapidated, but, as far as the interior was concerned, they were as good as new. If it was necessary to renew the outer part, it could have been done, as some architects make a rule of doing. It is easy enough to replace the outside without interfering with the other at all. There is everything in favour of such conservative treatment: it is less costly; some of the most important features of a building are preserved; we have also authority for the restored part, and a test to judge of its correctness. We think in this instance the exterior had better have been left till the thorough worthy restoration of it had been decided on. We can never believe that the wretched slate roof, even when crowned with a *flèche* of wood and iron, can be the final decision of those who have shown such a noble liberality in other parts of the building. But the exterior may just as well be left alone altogether, if the wretched screen is not removed from the front. No architectural effect of any value can be produced except by this; certainly not by a lofty spiry *flèche*, which will exaggerate its present verticality.

The writer above-mentioned makes some good remarks upon the increasing necessity of having more efficient clerks of the works and assistants. The numerous instances of ruin done by workmen against the expressed wishes of architects, show how important it is that such work should be taken out of the hands of mere artizans. It is of no use having a first-rate architect for such work, be he ever so celebrated, if he has not time to personally superintend and to be continually on the spot, unless he has competent assistants, who can so attend to the work in his absence. We have ourselves known of very annoying instances of the kind, where distinct orders of the architect have been disobeyed the minute he turned his back. The cases where interesting articles have turned up during the restoration, and been either damaged, destroyed, or removed because there was no one on the spot to look after them, have been innumerable. Many have been mentioned in these pages. The immensely increasing practice of some architects, beyond all possibility of personal supervision, renders this suggestion the more worthy of consideration. The mere fact of the known excellence and conservative bent of any particular architect may throw so much work, wanting the highest talent and attention for its

proper performance, into his hands, as to render it quite impossible for him to personally attend to it, and so the choice of him as a restorer *may* be the worst that could be made, unless he is supported by able assistants to carry out his intentions.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Monday, April 23, 1866: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair; the Right Reverend the Primus of the Scotch Church, V. P., Edward Akroyd, Esq., M.P., J. J. Bevan, Esq., F. H. Dickinson, Esq., the Rev. J. C. Jackson, the Rev. H. J. Matthew, and the Rev. B. Webb.

Mr. Ross, architect, of Inverness, attended the committee, and explained his first sketches for a proposed cathedral to be built at Inverness for the diocese of Moray and Ross.

The committee examined the drawings, by Mr. Clarke, for the restoration of Preston church next Faversham, and of Throwley church, Kent. Mr. Clarke also communicated a curious inventory of church plate and vestments remaining in the parish church of Ware, Herts, on the 10th November, 6th Edward VI.

The proposed removal of the casts, &c., belonging to the Architectural Museum from their present quarters at South Kensington to new premises in Rathbone Place, Oxford Street, was mentioned.

The committee examined the drawings for a new parsonage at Newbottle, Durham; for the restoration of the chancel of S. Columba's, Warcop, Westmoreland, and for the restoration of S. Mary's, Morpeth: all by Mr. C. Hodgson Fowler, of Durham.

Mr. Buckeridge, of Oxford, forwarded his designs for a new church at Wellingborough, Northamptonshire; for a small cheap brick church at Blackmore End, in the parish of Wethersfield, Essex; and for the restoration of the church of S. Bride's, Pembrokeshire.

The committee also examined Mr. Fawcett's designs for a new school at Grantchester, near Cambridge; and a series of photographs of some of his works forwarded by Herr Vincent Statz, of Cologne.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At the Ordinary General Meeting of the Royal Institute of British Architects, held on Monday, the 30th of April, 1866, A. J. B. Beresford Hope, M.P., President, in the chair, the royal gold medal for the year 1865 was presented to M. Digby Wyatt, F.S.A., of 37, Tavi-

stock Place, Tavistock Square, Fellow, and the other medals and prizes as follows :

To Mr. Charles Henman, Jun., of 7, Bedford Place, Croydon, S., the Institute medal, with five guineas.

To Mr. Arthur Baker, of 9, Inkermann Terrace, Kensington, W., the Institute medal.

To Mr. M. H. Renault Mangin, of 21, Nottingham Street, Regent's Park, the late Sir Francis E. Scott's prize of ten guineas.

To Mr. J. S. Nightingale, of 42, Parliament Street, the student's prize in books.

The following paper was read at the meeting, by Professor Robert Kerr, Fellow, "Remarks on the Evidence of Architects on the Obstruction of Ancient Lights, and the practice of Proof by Measurement, with reference to recent cases in the Courts of Equity." The discussion on Mr. Kerr's paper, to be commenced by Professor T. L. Donaldson, past President, was adjourned till Monday the 28th of May.

At the Annual General Meeting, held on Monday the 7th of May, 1866, A. J. B. Beresford Hope, M.P., President, in the chair, the following office-bearers were elected for the ensuing twelvemonth :—As President, A. J. B. Beresford Hope, M.P., Honorary Fellow. Vice-Presidents, T. Hayter Lewis, D. Brandon, J. Fergusson. Honorary Secretaries, John P. Seddon; Charles Foster Hayward. Honorary Secretary for Foreign Correspondence, C. C. Nelson. Treasurer, Sir W. R. Farquhar, Bart. Honorary Solicitor, Frederic Ouvry. Ordinary Members of Council, Messrs. A. Ashpitel, E. M. Barry, A.R.A., F. P. Cockerell, J. Gibson, E. B. Lamb, E. Nash, Wyatt Papworth, J. Peacock, J. Spencer Bell, A. Waterhouse, J. Whichcord, W. White, M. Digby Wyatt. M. E. Hadfield, Sheffield, R. M. Phipson, Norwich, country members. Auditors, Messrs. E. H. Martineau, Fellow, T. H. Watson, Associate. As Examiners under Section 33 of the Metropolitan Building Act, 1855, the three Vice-Presidents, and Messrs. C. C. Nelson, A. Ashpitel, C. Fowler, Jun., J. Gibson, J. Jennings, H. Jones, E. Nash, H. Oliver, J. W. Papworth, J. Spencer-Bell, J. Whichcord, G. B. Williams, S. Wood, and the two Honorary Secretaries.

Votes of thanks were passed for the services of the President, Vice-Presidents, Honorary Secretaries, Ordinary Members of Council, and the other office-bearers during the past year.

At the Ordinary General Meeting, held on Monday, 21st of May, 1866, David Brandon, F.S.A., Vice-President, in the chair, a very interesting paper on Battle Abbey, and its conventual remains, was read by the Rev. Mackenzie E. C. Walcott, M.A., F.S.A. At the same meeting the Chairman announced, that the following letter had been received in reply to an application to Sir George Grey, her Majesty's

Secretary of State for the Home Department, at the request of the Council, under the advice of their Honorary Solicitor, Frederic Ouvry, Esq. :

“ *Whitehall, 18th May, 1866.*

“ SIR,—I have had the honour to submit to the Queen your request, that the Institute of British Architects may be permitted to assume the title of Royal:—and I am to inform you that Her Majesty has been graciously pleased to accede to your request, and to command that the Institute shall henceforth be styled the ‘ Royal Institute of British Architects.’

“ I have the honour to be, sir,

“ Your obedient servant,

“ (Signed) G. GREY.

“ A. Beresford Hope, Esq., M.P.,
Arklow House, Connaught Place, W.”

It was explained that this title of Royal, though assumed by the Institute, was not granted by the original Charter, and the object of the application was to remove any doubt or difficulty on the subject.

NEW CHURCHES.

S. —, *Wellingborough, Northamptonshire*.—A new church by Mr. Buckeridge. Its plan comprises a nave 73 feet 6 inches by 25 feet, with aisles, each 12 feet 6 inches broad, separated by arcades of four, a chancel 35 feet long by 22 feet 6 inches broad, ending in a semi-circular apse, with a vestry and organ-chamber in its south side. There is also a porch at the western end of the north aisle. The ritual arrangements are good. An ascent of three steps, though without a screen, mounts to the chancel, which has stalls and subsellæ. Three more steps rise to the altar, which is placed at the extreme east end, (instead of on the chord of the arc). The pulpit stands at the north-east angle of the nave, the font at the west end of the north aisle near the porch. There is also a west door to the nave. The style is an early and plain Geometrical Pointed. Horizontal bands of red much relieve the exterior appearance. A bellcote crowns the eastern gable of the nave. The clerestory has small couplets of unfoliated lancets; the aisle windows are couplets with a quatrefoiled circle in the head. Round the apse there are loftier couplets contiguous with a quatrefoiled circle under a hood. Inside there is a considerable effect of constructional polychrome, the whole inner walls being banded horizontally with red, and the voussoirs and the columns being also bi-coloured. The chancel arch is well moulded with corbelled imposts; small corbelled vaulting shafts bear the principals of the roof in the chancel. The columns of the nave arcades are cylindrical, with well-designed (almost classical) capitals. The eastern elevation suffers, as it always does in apsidal churches, from the comparative lowness of the east windows; but the western elevation has

much dignity and considerable height. The west door is surmounted by three tall equal lancets, above which again is a sept-foiled circle with plate tracery.

S. Mary, Blackmore End, Wethersfield, Essex.—A small new church in brick, of simple and cheap design, by Mr. Buckeridge. It has only nave, and chancel, and vestry on the north side. Of plain brick walling, with slightly projecting buttresses, and single tall lancets, one in each bay, the external effect is austere, but by no means displeasing. The brick is exceedingly well managed, with great simplicity but much taste. We especially commend the single bellcote. The chancel arch of two orders, with alternately coloured voussours, has considerable character. We have not often seen a better design for an unpretending cheap church.

NEW SCHOOLS.

Grantchester, Cambridgeshire.—This new school has been lately begun from the designs of Mr. W. M. Fawcett, of Cambridge. It consists of a well-proportioned single room, 60 feet by 20 feet, with separate porches and offices. The windows are square-headed, the roof of red tiles high-pitched, with a picturesque quadrangular bell-turret, covered with a shingled spirelet, in the middle. We regret that the bold circular windows, which in the first sketch occupied the two gables, have been superseded by more commonplace monialled windows. The porches do not seem to us very successful: the doorways in them appear too large for the buildings which contain them.

NEW PARSONAGES.

S. Matthew, Newbottle, Durham.—A new design by Mr. R. Hodgson Fowler. The style is Late Pointed, with transomed and traceried windows, and good chimneys. The plan is commodious; and we observe that there is a "parochial room" with a separate porch added to the "study."

CHURCH RESTORATIONS.

S. Mary, Morpeth, Northumberland.—This very interesting church is under partial restoration and rearrangement by Mr. Fowler. All the pews and galleries have been removed; the skylights and clerestory windows, inserted when the galleries were built, have been blocked up, and the whole interior refloored and reseated. A new chancel-screen with wrought-iron gates has been added, stalls, seven on each side,

and subsellæ fixed, and a new altar placed on a total rise of five steps. An arch has also been opened from the chancel into its north aisle for a future organ. The new chancel-screen is a low one, solid with small panels rather heavily carved, and with good wrought-iron gates. We postpone, for want of space, a notice of a very curious window discovered in the course of the works.

S. Columba, Warcop, Westmoreland.—The chancel of this church has been very successfully restored and refitted by Mr. R. H. Fowler, of Durham. The style is First-Pointed. There is a high screen with metal gates, and a wooden canopy over them which is traceried and surmounted by a cross. Within there are stalls, five on each side, with subsellæ. There is a rise of two steps at the screen,—three would have been better. There are two more steps to the sanctuary, and the footpace has also two steps. The altar stands forward two feet from the east wall. (For this unusual arrangement we do not see any sufficient reason in this particular case.) There are also sedilia for two, and a piscina. The altar is panelled with three panels in front and one at each end. These are hinged so as to admit frames of different colours according to the seasons of the ecclesiastical year. We cannot help thinking the old fashion of frontals covering the whole side of the altar a better one. The restoration of the whole church is likely, we believe, to follow this very satisfactory instalment.

S. Bride's, near Haverfordwest, Pembrokeshire.—This curious little church is under restoration by Mr. Buckeridge. It consists of chancel and nave, with a south-western porch, a north transept (or rather chantry,) and a vestry on the north side of the chancel. The building is remarkable for having two double bellcotes, one over the chancel arch, and the other at the west end. This is a local peculiarity found in almost all the churches of that neighbourhood. The chancel arch and two or three remaining lancets are of First-Pointed date. The architect has had to put new roofs, which are of the cradle type; and he has added new windows of the First-Pointed style, that at the east end of the chancel being an unequal triplet. The latter is set high up in the wall, and there is a simple constructional reredos below it. The other details of the restoration seem to be unpretending and correct. There is a good wooden screen between the chancel and the vestry on its north side.

All Saints, Monkland, Herefordshire.—Two photographs of the interior of this church, restored by Mr. Street in his best manner, are before us. They show a conscientious and most judicious conservation of the original features of a very interesting little village church, with Romanesque nave and Pointed chancel. We observe that the altar, which is beautifully vested, has a constructional marble super-altar, (borne on brackets, which are somewhat heavy,) and a carved reredos; in which our LORD hangs on His Cross between the Blessed Virgin and S. John and two other figures. The chancel, which is properly stalled and arranged, has a low stone screen, with metal gates. The rest of the details seem to be simple, but good and correct. We hope to give a more detailed description on a future occasion of this excellent restoration.

NOTICES AND ANSWERS TO CORRESPONDENTS.

ANNUAL MEETING OF THE ECCLESIOLOGICAL SOCIETY.

In consequence of the intention of the Archæological Institute to hold its Congress in London in the month of July, the Annual Meeting of the Ecclesiological Society will take place on some day near the date of that Congress.

Dr. Jebb's able and most valuable sermon, entitled, *The Ritual Law and Custom of the Church Universal*, (London, Rivingtons,) ought to have received an earlier welcome at our hands. The writer argues, with great cogency, for the legality of the use of Eucharistic vestments, incense, and the like; and his views the more deserve respect because he does not wish to make these things obligatory upon all churches and clergymen. Indeed, his own practice stops short of the extreme ritual development. A series of notes, showing great learning and research, illustrates the sermon. The author expresses his obligations to the *Hierurgia Anglicana*, and contributes his own recollections of the use of altar-candles in certain Irish cathedrals and churches, as the germ of an *Hierurgia Hibernica*. Dr. Jebb's well-known reputation for ritual learning is fully sustained by this well-timed publication.

Another pamphlet on the Ritual question has reached us. The Hon. Colin Lindsay, in a lecture delivered at Brighton and Liverpool, under the title *The Ornaments of the Church not Catholic only, but Scriptural*, argues, with much force and persuasiveness, that the Church on earth ought to imitate the sublime ritual beheld in vision by the Apostle of the Apocalypse.

A report on the best method of pointing the Psalter and Canticles, issued by the Ely Diocesan Church Music Society, with the signature of Mr. Dickson, the precentor of Ely, has been issued. The subject seems to be treated very exhaustively.

We hope to give a notice in a future number of Professor Willis' Monograph on Sherborne Minster, and his admirable volume on the *Architectural History of Glastonbury Abbey*.

Mr. Gordon Hills has published a careful paper on the Antiquities of Bury S. Edmund's, illustrated by several drawings, and by a block plan of the ground-plan of the abbey church and its adjacent buildings, so far as it can be made out by existing remains and by excavations.

Dr. Heather's brief but satisfactory account of *Hereford Cathedral, its History and Restoration*, has deservedly reached a second edition.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXV.—AUGUST, 1866.

(NEW SERIES, NO. CXXXIX.)

THE ROMAN CATACOMBS.

IT is scarcely possible to overrate the value of such testimony as is supplied in the Catacombs of Rome. At this period when Italy has reached a religious crisis nothing less than portentous, when the very life of her ancient Church seems imperilled, or at least threatened with some tremendous shock, whilst on one hand we have to note the progress of desolating infidelity, and on the other the uncompromising, indeed defiant, maintenance of all that has hitherto been considered the excess of ultramontaniam,—that at this transitional epoch such evidence to the spirit of primitive Christianity should be brought forward with a completeness and fulness of illustration hitherto unattained, and this through means and under the influence of the Spiritual Power whose vital interests are most concerned, whose credit might be most fatally injured if conclusions hostile to its claims should result from this liberal unfolding of the documents of the past, *this* appears one of the combinations in which we see the guidance of an overruling and divine will in the religious life of the world. The language that speaks with silent eloquence in those dim subterranean labyrinths of late explored, and still continuing to be so, with indefatigable activity for the purpose of bringing to light and interpreting all they contain, has indeed been listened to more or less intelligently for ages, and has been more or less aptly explained by minds which its originality has impressed; but perhaps the day is yet to come, when more clear and solemn, and addressed to wider comprehension, it may attain its fullest force, may sound like a trumpet to awaken the sleeping and the dead. Such an appeal seems wanted amidst the religious decay, the indifferentism now diffused over Italy. Valuable as is the literature already at hand for the student of these monuments, much is still wanting to the object of bringing into relief their importance in reference to present realities and requirements. The interesting question is not merely whether certain local practices or popular teaching be, or be not, in accordance with the spirit of what these monuments attest to have

once had reality, but whether *all* Christian communities have not to learn much, to listen to every note of warning, and be admonished of many things "violently destroyed or silently gone out of mind" in and through these witnesses to the past? At a general view one is struck by the absence of system and pre-arrangement in this earliest phase of sacred art. It was a natural consequence of depression and persecution that the illustration of doctrine in artistic forms should be limited within a narrow sphere, almost exclusively referring to one Personality, the Divine Master, His miracles and Sacraments, or the more familiar types of that Personality from the Old Testament; but as we descend the stream of time the field expands; while it is still observable that, in such progress as becomes manifest, development, not innovation, supervenes; and it is not the less to the person and office of the SAVIOUR that all ultimately tends, that types and symbols, as well as hope and faith, have constant reference.

An art-illustration of Christianity that altogether omits subjects so conspicuous, indeed obligatory, in the painting and sculpture for sacred walls at the present day, as the Annunciation, the Last Supper, the Crucifixion, the Entombment, the Resurrection, and Ascension; which assigns to S. Mary but a subordinate historic place in a few scenes from the Evangelic narrative, or as one of the many "Orantes," in attitude of prayer with outspread arms, like the numerous other separate figures of the faithful (many, no doubt, intended for portraits of the dead) represented above tombs or on the surfaces of glass vessels, —such an illustration is indeed remote from the whole theory of the calling of art in the service of the sanctuary, as now conceived by Latin Catholicism; but when we observe this not less distinct proof how essentially the worship of the primitive Church was sacramental in scope, and ritual in character, prone to admit an opulent and poetic symbolism as the legitimate clothing of truth, to convey doctrine through the eloquence of imagery and solemnities rather than through human appeals; when we see that, in outward form at least, the worship of ultra-Protestantism is at present the *most* remote from that of ancient Catholicism in its pristine purity, must we not abandon the idea of using the aggregate evidence from catacombs for any sectarian purpose of attack or vindication? must we not rather acknowledge in it a lesson addressed, for warning or reproof, to all Churches, with presentment of a higher norm than any one can be said at this day to realize in living practice?

There is another leading feature that also strikes us in this monumental range: the thorough familiarity with the sacred books presupposed in those to whom it addresses itself. Both the Old and New Testaments are evidently understood to be the mental companions and habitual guides of the faithful who contemplated those simple—often rude—illustrations of their contents on the tufa-walls of the dim chapel or sepulchral corridor within catacombs; or, in bolder treatment, on the fronts of sculptured sarcophagi. And here we find perfect coincidence with the testimony to religious practice in ancient writers,—at the same time certainly a severe reproof against the all but universal, the unchecked and tacitly approved, ignorance of the Scriptures in which the Italian clergy allow the Italian laity at

this day to remain, *never* (that I am aware) recommending or suggesting the private study of the New Testament, whilst hitherto that authorized version with notes (indeed a beautiful, perhaps faultless, one) by the Archbishop Martini, is left, so to say, locked up from the possession of the people by the high price of the few editions, and in Rome, I believe, less circulated than anywhere else on this side of the Alps. How different the teaching and usages of old, when S. Jerome extolled the pious matron Paula for knowing the Scriptures *memoriter*, and counselled, for the attainment of perfection in the religious life, the habit of learning some portion of them by heart every day!¹ It can no more be doubted from the evidence in this antiquarian sphere than from that so abundant in patristic literature to the same effect, that the Eucharistic Rite was *the* leading act of worship, the mystic centre round which the faithful assembled for every occasion of their more solemn devotions, except those of evening hours or night vigils, in earlier ages, both before and after that of the first Christian Emperors. The congregational worship of old may be said to have had no existence severed from this sublime commemorative transaction and holiest of mysteries. Besides the constantly recurring symbolism, the studied choice of miracles for illustrations in obvious reference to that sacred Ordinance; besides the more familiar representation of the Multiplication of Loaves, the Changing of Water into Wine, the Agapæ, and the symbols of the fish laid beside, or else carrying, bread marked with a cross, another striking presentment of this subject has lately been found, in a picture (Catacombs of Cyriaca, below the extramural S. Lorenzo basilica) where the shower of manna is seen in thick descent, gathered in the folds of vestments by four Israelites, males and females; and I believe we may adopt the interpretation of Martigny (Diction. des Antiq. Chrétiennes,) that a fresco in the Callixtan catacombs, where a figure is seen standing above seven baskets filled with what resembles a small species of fruit rather than bread, should not be taken for the Multiplication of Loaves, but for Moses with the manna gathered in the wilderness; *another* figure near this, holding six cross-marked loaves in the folds of a mantle, being recognizable from its type as meant for the Redeemer; and on another wall-surface in the same chapel, a woman drawing water from a well being no doubt intended for the Samaritan, in allusion to that announcement of the Fountain of Life, not inaptly classed with the series of sacramental subjects for art-treatment.

Intelligible symbols designed to signify the union of Three Persons

¹ "Divinas Scripturas sæpius lege, imo nunquam de manibus tuis sacra lectio deponatur." (Ep. ad Nepotian. 7.) "Statue quot horis sanctam Scripturam edicere debeas, quanto tempo legere, non ad laborem, sed ad delectationem et instructionem animæ." (Ep. ad Demetriad. 15.) "Nec licebat cuiquam sororum ignorare psalmos, et non de Scripturis sanctis quotidie aliquid discere." (Ep. ad Eustoch. 19.) Most frequently do we see in catacombs the intelligible scroll, sometimes several scrolls in a cistus, held in the hand or placed at the feet of the Apostles, or Master of Apostles; and where two scrolls are laid before a figure above a tomb, this may be considered to imply the orthodox acceptance by the deceased of both Old and New Testament. Small caskets, of gold or other metal, in which a portion of the Gospels, usually, as supposed, some pages from that of S. John, was enclosed to be worn round the neck, are well known among Christian antiques, and have been found in these subterranean tombs.

in the Godhead did not become common till the comparatively later periods of art; but not less than eight examples are given by De Rossi from the range of primitive, though not exclusively Roman, monuments, where that symbolism is at once recognised; and in seven of which the monogram of the Holy Name, X P, appears combined with the well-known triangle. But if the mystery of a Triune Deity was, for a long period, but rarely shadowed forth, as may indeed be well accounted for by the traditional reserve of dogmatic teaching and awe-struck modesty of earlier art, the testimony to belief in the absolute Divinity of the Redeemer is most luminous, indeed all-pervading in this sphere. Though the Divine Master is more frequently represented in historic action, or enthroned among Apostles, or standing on the mystic mount, from whose base issue four rivers, or symbolically as the Good Shepherd or the Lamb with a cross, there is one interesting exception to this treatment among the figures gilt on a glass cup, and referred to about the end of the fourth century, where He appears as a mysterious vision in the fulness of glory, with radiated head, and holding the globe of sovereignty, a large scroll (for the Gospels) placed upright in a cistus at His feet, while opposite stands a figure dressed in tunic and mantle, extending one arm towards, as if to point out the vision, interpreted by Padre Garrucci, who published this Christian antique in the "*Civiltà Cattolica*," as meant for Isaiah in the utterance of prophecy respecting the advent of the Light of the World. Among types, Moses is usually considered, and in primitive art often obviously intended, to prefigure S. Peter, to represent the office of headship over the Old in analogy with that of the Apostle over the New Covenant (unquestionably a leading idea in catacomb art, though modified by the numerous examples of *equal* honour and dignity ascribed in distinctest expression to S. Peter and S. Paul, as the joint founders and primates of the Church;) but there are instances in which the Lawgiver is evidently taken as the type of the Redeemer, where usually in sculptured reliefs we see at one extremity of the grouping the Raising of Lazarus effected by the touch of a wand on the head of the corpse placed upright in a mausoleum, and at the other, the striking of water from the rock, Moses in this act using the wand so as to indicate the idea embodied. In the sacrifice of Abraham this intent is sometimes still more apparent from resemblance in the type of the patriarch's figure to that recognizable as our LORD's in this art-treatment. And the ascent of Elijah in the fiery chariot, exemplified, I believe, in but one instance within this sphere (a relief at the Lateran Museum,) is undoubtedly introduced to prefigure the ascension, a subject deemed too awful for direct presentment by this art; the bestowal of the mantle upon Elisha, an episode conspicuous in the scene, being intended (conformably with a passage in S. Chrysostom, Hom. ii. in Ascens.) to signify the last solemn injunction to the Apostles, or the mysterious powers conferred upon them, by the Divine Master before He ascended. The symbol of the fish, and the initial letters comprised in the *ΙΧΘΥΣ*, are well known; in painting and enbossing, on the terra cotta lamp and funereal stone, that object appears more frequently than any other in the symbolic range within the catacombs; but less common, though found in many ex-

amples in tombs, is the same figure, a fish of bronze or glass, pierced at one end so as to be hung by a cord round the neck as a tessera, given to the neophyte at baptism, and worn for attestation of the privileges conferred through that sacrament. The egg, as symbol, both of the Resurrection and Regeneration, in which former meaning it has passed into the popular acceptance of so many countries, and in Italy is everywhere seen at Easter, at Rome displayed for sale dyed purple and set in a crown of pastry,—this also received its solemn sanction from the primitive Church, and used to be laid, in marble imitation, beside the dead; and another symbol, of more far-fetched meaning, the nut, was an object also placed in the grave, and taken to signify in its three substances the shell, the rind, and kernel, either the consummate virtues of the true Christian, or the Personality of the LORD composed of the reasonable soul, the flesh and bones—or the bitterness of His Passion, the benignity of the Divinity, and the wood of the cross. (See a curious passage to this effect in S. Augustine, *Serm. de temp. Dom. ant. Nativ.*, also S. Paulinus, *In Nat. ix. S. Felicis.*)

Though the symbolism of this art may sometimes seem fantastic and far-fetched, it never wants an element of the truly poetic, being ever the expression of the heavenly Love that seeks in all nature for the emblem or shadow of its Divine Object. Such does it appear especially in the multifarious forms chosen to signify the hopes of the immortal future, the reward of life's noblest victory; as the dove with the olive-branch in its beak, signifying the happy issue of a virtuous career; the same bird, or (though less frequent) the hare feeding on grapes, or the one or the other placed near the holy monogram (this latter usually within a disk) signifying the freed soul rejoicing in the presence of the SAVIOUR: the vase filled with flowers, or sometimes bread (in form like the Eucharistic) chiselled on the tombstone, as emblem of beatitude, alike with that agape-banquet, or love-feast, so often seen both painted and sculptured, whose ulterior meaning may be intended to comprise both the Eucharistic Sacrament and the joys of Paradise, the believer's supreme privileges in this world and the next; while we have again to consider the bird, either the dove or other species, confined in a cage, as emblem of the faithful under persecution, or of the righteous soul imprisoned in the body,—a subject seen in later mosaics as well as in catacomb art. Trees also, as well as flowers, are frequently brought within the mystic circle, especially the palm, the cypress, the vine, and sometimes the gourd; and when the last-named is placed beside the cypress, with a female—in many instances, S. Mary—standing in prayer between, the latter (emblem of incorruptibility and endurance, as the cypress was also considered to be by Paganism) represents the New Testament, whilst the gourd, of frail and transitory growth, stands for the Old, or the law given to perish. Though the persecuted Church is no doubt implied, perhaps always with deeper meaning, in such personification as Daniel in the lions' den, type also of the Resurrection (hence so frequently introduced,) the three Israelites in the furnace, and Susanna among the elders (a rarer subject,) the systematic exclusion of martyrdom, indeed of all death-scenes is most significant: the few exceptions sufficing only to prove the rule—as a martyrdom of S. Sebastian in small terra cotta

relief, found before the researches of the great explorer Bosio, and referred by critics, from evidence of style, to a date not more ancient than the sixth century; also (probably of the fourth century) the death of Isaiah, sawn asunder by two executioners, among the figures gilt on a glass cup, which Padre Garrucci first edited. What are we to understand in this scrupulous avoidance of suffering, of all that could fix attention on human merit, in the themes of sacred art, but the implied condemnation of every attempt to dispute the divine pre-eminence of *the Man of Sorrows* to religious regard?

It is true that allusion to the reverential feeling entertained for martyrs by the primitive Church, is found in monumental records and in tone accordant with the subdued feelings of tenderness and hope in regard to the dead also manifest in the same epigraphic range of antiquities—as, under date 483, the eulogium of a pious female, “*fidelis in Christo ejus mandata reservans martyrum obsequiis devota;*” and, with much stronger expression, but referable to much later date, (between 530 and 533,) as may account for the difference, (v. De Rossi, Inscript. Christ.) the following, found in the lately disinterred basilica of S. Stephen, on the Latin Way, built under Pope Leo I., “*cœlestia munera carpis (gratias agamus) beato martyri qui vos suscepit (in pace.)*”¹

The immense collection of Christian epigraphs edited and commented with so much learning by the above-named gentleman, first in the archæologic walk to which he devotes his talents, is not yet completed; but its first volume comprises no fewer than 1374 epigraphs, (besides several added in an appendix,) in the great majority from Roman catacombs, though in part from other places of sepulture and collections, public or private, in different Italian cities. In this series the first century is represented by but one, recognised by the indication of the Consulate of Vespasian, as of the year 71 in our era; the second century by two; the third by twenty-three inscriptions; while the age distinguished by De Rossi as the “Constantinian,” 310 to 360, supplies ninety-two; and for the short reign of the apostate Julian are twenty such records. Till the early years of the fifth century we continue to find many among those epigraphs undistinguished by symbol or phrase of religious import, and only known as Christian from the place of their deposit; though the holy monogram, often with A and Ω at the head of the chiselled lines, begins to appear and attain frequency from the middle of the fourth century. It is not till the fifth century that symbolism, so opulent before this period, as well in painting as in sculpture, becomes conspicuous on the tombstone; and henceforth we begin to see, more or less frequently as years advance, such emblems, touchingly appropriate in reference to the lost ones, as the dove or other birds beside the holy monogram, the palm or wreath, the vine, the lamb with a palm-branch in its mouth, the vase; and also two of much rarer occurrence, the phoenix with a nimbus to its head, and the dove crowned with a cross. In one singular example, a tombstone (date 400) is literally crowded with emblems round its epitaph: the usual monogram, a pair of scales, the fish, the candelabrum of seven lights, and Lazarus

¹ As restored by De Rossi; the words supplied between brackets.

in his sepulchre; the symbol that eventually becomes paramount above all others, the cross, appearing for the first time distinct and isolated at the end of an epitaph dated 438. The first instance of phraseology altogether foreign to that of Paganism, occurs in the year 217, "Receptus ad Deum." How beautiful in its profound simplicity! And the first of that symbolism so much longer withheld from prominence, in 234, when the fish and anchor are seen together; the first example of the holy monogram with Greek letters, being of 291—proof how long that sign had become familiar to Christians before being seen emblazoned in gems on the purple of the labarum; though a rude approach to it, like the first two letters in the holy name, is indeed found earlier, date either 268 or 279, on the tombstone of a child, whose epitaph is fraught with religious meaning: "In X D N (Christo Domino nostro) vivas inter sanctis Ihu," (for JESU.) Under date 331 occurs the monogram together with a palm branch, preceded by the words "in signo," and of obvious significance, "in the sign of CHRIST."

Testimonies to doctrines that have been assailed by notorious heresies are not numerous, save in respect to that central object of faith and trust, the Divinity of Him who for us became human; but we find one striking example of distinctly avowed faith in the Almighty Trinity in an epitaph, date 403, from the Station of the Swiss Prætorians, whose site was the Vatican: "Quintilianus homo Dei, Confirmans Trinitatem, Amans Castitatem, Respuens Mundum." Many are the notices here supplied as to the hierarchie gradations of the clergy from the rank of bishop to that of lector; and we learn something also as to that discipline of celibacy, whose origin and progressive enforcement are much too complex questions to be here discussed. If, as I believe to be admitted on all hands, the obligation of the celibate state on the class of subdeacons alike with those higher in orders, was first enforced by S. Gregory, it is the more interesting to find at a period so near to that saintly pontiff as the end of the fifth and earlier years of the sixth century the proof that "Levites" (whether we are here to understand the diaconal or subdiaconal order) were still at liberty to choose that state which an apostle pronounces "honourable to all;" two perfectly clear testimonies in this sense being as follows, (the first found at S. Paul's on the Ostian Way, date 472:)

"Levitæ conjunx Petronia forma pudoris
His mea deponens sedibus ossa loco.
Parcite vos lacrimis dulces cum conjuge natæ."

The second, where, contrary to the style in the above, the living address the dead, instead of the dead consoling the survivor, dated 533:

"Te Levita parens soboles conjunxque fidelis
Te mixtis lachrimis luget amata domus."

And with these simple records as to the social life of a married clergy we may compare the counsels of S. Ambrose (*De Officiis Minist.* l. i. 248, 9) to such deacons as were in wedlock; the restraints to which ministers of the altar so situated should submit themselves

being austerely prescribed by that saint. The gradually-attained pre-eminence of the Roman see is traceable, though not in any striking distinctness, upon these monumental pages; but such evidence as we find here serves to refute the uncharitable and utterly superficial theory that pride or human cunning were at all concerned in laying the foundations of Papal supremacy. Such base agencies have no power to create enduring and energetic realities; and the impossibility of *not* recognizing a grand vocation for human and religious interests in the Papacy, of *not* seeing the cause of heaven on earth sustained by such men as S. Leo, S. Gregory, Innocent III., Gregory VII., Nicholas V., must be felt by all possessed of the more deepening gaze that perceives the genuine progress of Christianity under various influences and as promoted by diverse instrumentalities.

Among these epigraphs the date by the year of the Roman bishop begins to be used in the time of Liberius, and somewhat more commonly under his successor Damasus from 366 or 367 in this formula, "Sub Damaso Episcō;" but it is evident that the same distinction was allowed to other prelates, and even those of the least importance; as, in one instance, "Pascasio epō," dated 397, which formula being on a tombstone found in Rome, De Rossi concludes, must refer to one of those long vanished bishoprics that clustered within the immediate environs of the capital—certainly not to the principal See itself, never occupied by either Pope or antipope of the name Pascasius. So late as the sixth century the high position of the Roman Pontiff was to that degree recognized and prescribed by legal authority that we need not be surprised to find its distinct announcement in the beautiful epitaph of Pope Boniface I. (m. 532:)

"Sedis Apostolicæ primævis miles ab annis
Post etiam toto Præsul in orbe sacer.

* * * * *

Quis te sancte Pater cum Christo nesciat esse
Splendida quem tecum vita fuisse probat?"

an inscription but four or five words of which are now left in its place in the S. Peter's crypt, but which is fortunately preserved entire, copied from the original, by Gruter and Mabillon.

No well-read person could question the antiquity of prayer for the dead, founded on Hebrew precedent, harmonious with the practice of almost all ancient religions, and adopted by the Church at a period when her apostolic system yet shone forth in pure resplendence; and perhaps if the clergy had never accepted *payment* for such services, nor lowered an office of sublime charity to the vulgar business-level where things done stand in one score, emolument in another, no serious objection to this intercessory practice would have arisen or been justified. But too apparent is it that excessive confidence in its efficacy, and reliance on the benefit obtainable through the Requiem Masses, have proved a source of scandalous abuse and degrading superstition, giving occasion for temptation to that avarice, which contributed to fill to overflowing the cup of provocations against reason, justly vindicated, in this respect at least, by Luther. After looking over the 1374 epitaphs in De Rossi's compilation, I must own

that I fail to find any example of prayer referring to the state of the dead in the invisible life, in this whole series. Wherever the customary formula "in pace" is allied with a verb, and that verb is not (as indeed is the case in several examples) mutilated at the end, the sense is not *optative*, but such as to imply the past or assert the future; the past being the tense of the verb in the great majority, the indicative the mood in all instances; with obvious allusion to the religious calm of the believer's life or blessed serenity of his death: as conveyed in the following, where the elsewhere isolated formula is explained by the context: "In pace qui vixit"—"in pace recessit"—"dormit, requievit, in pace"—"hic jacet, requiescit, in pace"—"in pace vixit"—"depositus, dif(functus) in pace"—"dormit in pace," and in one curious example of corrupt Latinity, "in somno palcis." In regard, however, to such controverted questions as Prayer for the Dead and Invocation of Saints, it would be disingenuous to pass over the other set of evidences from the same monumental range, which certainly show us the nucleus, or originating sentiment, out of which those observances rose into their august solemnity. From the epigraphic series might be culled some of striking import, not supplied by De Rossi in the first volume of his great work, but edited by Baldetti, or Muratori, and lately reproduced in the valuable Dictionnaire of Martigny: "In orationibus tuis roges pro nobis qui scimus te in (followed by monogram for 'Christo') vivas in Deo et roga, pete pro filiis tuis, pete et roga pro fratres et soboles tuos (*sic*);" also the following, that remarkably combines both the religious ideas in question: "Domina Bassilia commendamus tibi Crescentinus et Micina filia nostra Crescens que vixit men. x et dies," (Lateran Museum.)—the touching invocation to a saint Bassilia, from a father and mother on behalf of their lost infant. Other important testimony to the idea and feeling in regard to the dead, is that which attests the general belief that all those for whom there was reason to entertain hope had passed immediately into a glorious beatitude; and whatever may be urged in justification of the doctrine of Purgatory, soothing, and accordant with attributes of Divine mercy as belief in such expiatory state may be, this voice from the primitive Church should not the less excite our reverential attention by its calm utterance respecting such solemn interests. A few, out of many examples to the purpose, are as follows: "Dum casta Afrodita fecit ad astra viam.—Christi modo gaudet in aula.—Restitit hæc mundo semper cœlestia quærens (to a female of twenty-one years, date 381)—Tuus spiritus a carne recedens est sociatus sanctis pro meritis.—Corporeos rumpens nexus qui gaudet in astris.—Cujus spiritus in luce Domini receptus est;" also the metrical epitaph to a wife and mother, aged thirty-eight, of date 392:

"Non tamen hæc tristes habitat post limina sedes
Proxima sed Christo sidera celsa tenet."

And to this series I may add one that derives interest from connection with the most beautiful specimen of early Christian sculpture extant, on the sarcophagus (in the Vatican crypt) of Junius Bassus, Prefect of Rome, who died a neophyte, at the age of forty-two, A.D. 359, "Neofitus iit ad Deum viii. Kal. Sept."

Generally we find a character of modest reserve, spontaneous and simple utterance, in these Christian epitaphs. Before the phrase "in pace" becomes an established formula, and indeed after its common adoption, no other expression—scarcely can we say, any style—marks out the composition; and but for the chiselled symbol, many tombstones from catacombs might have answered for the Pagan dead. What is distinguishingly Christian appears indeed in tributes to virtue or piety, where we at once recognize an informing principle foreign to all that speaks in heathen panegyric, e.g.: "In simplicitate vixit; amicus pauperum, innocentium misericors; spectabilis et penitens." And there is touching significance in the use of the terms "natus" applied to the day of baptism; of "puer" often referring to persons of quite mature age, to imply youthfulness in the life of faith. Names also gradually indicate the novel direction of thought or belief—as those met with in the fourth century: Adeodatus, Redemptus, Decentia. "Maria," following that of Livia, occurs first in the year 381; and again do we find "Maria" twice between 536—538; but remembering how that sweet name has since most naturally in Christian preference been given at this day, in many countries, to males as well as females, must we not here perceive a tacit dissent, conveyed in such comparative neglect by the faithful of old, from those absorbing devotional regards *now* encouraged towards her the most blessed of women that ever bore that, or any name upon earth!

It would perhaps be scarcely possible for any mind so to cast aside bias and prepossession as to form for itself the ideal of a Christian Church founded exclusively upon the dim records from the past that meet us in Rome's catacombs. But I believe the impartial and earnestly adopted conviction would not fail to admit that in the worship of such a Church all should revolve round a mystic centre of sacramental ordinances, to which all teaching and ceremonial should be secondary and auxiliary; that in her discipline should be combined the hierarchic with the democratic, apostolic authority with apostolic equality among the rulers of *this* Israel, popular election with universal deference to sacred dignities; that her ritual should be such as to correspond thoroughly to the demands of our æsthetic nature, to admit all the beautiful that serves as an index or foreshadowing of the True, a noble presentment to the eye as well as appeal to the heart and mind; and that her doctrine, so worthily embodied in her rites, should, above all, direct religious regards to our one Mediator and perfect Intercessor, without rejecting the idea of prayer from saints in that invisible world where we have no authority for direct address to them in our supplications,—should especially centre all hope as well as faith in the incense that ascends therefrom upon Him, the Way, the Truth, and the Life, our absolute dependence upon Whom seems the great leading lesson conveyed by this aggregate of Christian Monuments.

C. J. H.

17, *Borgo S. Apostoli*,
Florence, July 6th.

M. REICHENSBERGER ON ART.

(Concluded from p. 161.)

THAT Art is an affair of ARTISTS, many persons probably will think so self-evident, that they will wonder at seeing the commencement of another special discussion upon this thesis. But it will be directed, not to the *whether*, but the *how*.

Art has fallen, because artists have too much lost sight of the source and the aim of all art, as well as of the internal connexion of its various branches. As to its ideal, that can, since the birth of CHRIST, be nothing else than the Christian ideal. Whatever renounces the Cross, falls a prey to negation and death,—to a death without a resurrection. I do not at all mean that every production of art should bear on itself the character of asceticism or transfiguration, or that it should, in a direct manner, incite us to prayer. That should certainly be the case, where Art has to serve a liturgical purpose; but outside of the temple-walls there still remains an immeasurable territory, on which she can range in all freedom, subject to the one condition of not serving Falsehood. In order just to point out the meaning of this condition, I may refer to those who, after the manner of certain modern architects of history, misuse their talent to exhibit in colours historical falsehoods, as well as to the whole tribe of God-estranged artists, devotees of Power and Material, who, on principle, turn away from eternal Truth, to serve sense or the passions. Art that breathes such a malaria must necessarily become stunted. Meanwhile, in spite of many sad appearances in the Art-exhibitions and in the shop-windows, it cannot, thank God, be said as yet that the positively dissolute *genre* plays a leading part in Germany, because at present the mawkish strongly disputes the rank with it. How seldom now-a-days do we meet with such pictures, thoroughly sound, technically finished, and at the same time often highly poetical in their kind, as those, for example, with which the Masters of the Low Countries refreshed many generations! Where, in spite of the boasting of modern realism, do we meet with a portrait executed altogether in a masterly way? On an average nothing but stale commonplaces and dull reminiscences display themselves in the exhibitions; so that, when it comes to the raffle, the directors of the Union are often much perplexed how to apply the money standing at their disposal, although in winning prizes the small talents are wont not to remain behind the greater. This comes, as I have before said, from artists mistaking, for the most part, the essence and the vocation of art. He who misconceives the ideas which rule over and in Nature, will in consequence also fail to understand Nature herself, and will fall into lifeless imitation.

Not a small part of the blame, however, falls upon the prevailing method of instruction, which almost seems invented for the purpose of fettering the aspirations of genius, and of producing only mediocrities in the greatest possible number. This also is a subject which I have already discussed at length elsewhere (*“Eine kurze Rede und eine lange Vorrede über Kunst,”* p. 51 and foll.;) therefore I shall

here make only a few passing remarks concerning it. During the flourishing period of art, every scholar sought to educate himself for a master under the guidance of some practical artist corresponding to his special talent. In these days, on the contrary, the disciples of art are taught according to an official scheme by means of Professors, of whom each one naturally takes his own line only, which in some instances he never works practically. It follows of course that technical traditions, which are an essential foundation of all art-practice, are out of the question here. In this way painters, engravers, &c., spring up by dozens, and they for their part naturally make all possible speed to bring their wares by dozens into the art-market. As oil-paintings are usually most attractive there, everything throws itself into this department, and overproduction is the consequence. How great would be the gain, if individuals, according to the diversity of their talents, would apply themselves to decorative, to glass or wall painting,—if the less-gifted would remain simple assistants to able masters,—if in general a naturally varied membership and division of labour could again be established! Thus only would it again become possible to respond to the art-requirements of the lower ranks of the people in a proportionate and, at the same time, inexpensive way.—to make art truly popular.

But, before everything, ARCHITECTURE must again be placed in the rank which belongs to her. The greatest hindrance in this respect is occasioned by—the architects, and for this reason, that the fundamental condition of this re-awakening of their art demands that the interrupted work of the mediæval building-sheds should be resumed, and that the very difficult Gothic style should be made their own. Not till this has been done will the art of building again mount to the height from which she so long maintained her supremacy over the other arts. Whatever reasons may be urged in favour of it, they are slighted, or summarily rejected as resting upon “delusion, pedantry, exclusiveness,” &c., usually with an accompanying reference to “ultramontane tendencies,” which is considered quite sufficient to knock the bottom out of the vessel, although it is not the Gothic style, but its worst enemy, the Renaissance, that came from the other side of the Alps. But we sometimes hear real Ultramontanes find fault with “Gothic onesidedness,” and recommend us to allow currency to all forms in which the beautiful has ever shone forth, to rate every period of art according to its inward truth, not to elevate Christian art at the expense of the antique, in short, to pay homage to Eclecticism. However plausible these recommendations may sound, they can only have a baneful effect on the *practice* of art. It is easy to hold by them, when one has an Illustrated History of Architecture lying on the table before him, but not when it is a question of carrying out actual architectural works. For this we require workmen who have thoroughly mastered the production of form, and they can only be trained to it under the government of a definite law of style. The stonemason, for example, who has to be always jumping from one style to another, gives you bad work for much money. If anyone doubts this, he need only inquire about the experience which has been gained, for instance, in the Cologne cathedral building-sheds. So also the task of the prac-

tical architect is one quite different from that of a professor of the liberal arts, who, surrounded with his books, can no doubt quite conveniently suck the honey out of all possible styles. I am acquainted with a considerable number of practical Gothicists, and can assure my readers that they all know how to appreciate the palace of Karnak, the Parthenon, the Coliseum, the cathedrals of Spire and Worms, the Alhambra and Heidelberg castle, quite as well, at least, as those advocates of manysidedness; but what these latter do *not* know, or do not consider, is that it is difficult enough for a thoroughly skilled architect to be a perfect master even of one style, but especially of the Gothic, with its organism as strictly regular as it is complex. He who knows nothing about development of forms, and holds everything for Gothic in which pointed arches and finials occur; or who finds the sum total of the Romanic style in semicircular arches, and that of the Moorish in horseshoe arches, can indeed easily ride on all saddles, and build at the same time in the Chinese, Greek, and all intermediate fashions. Just from this source, however, comes the present unhappy condition of our architecture, that nothing good is accomplished in any style, that people do not recognise the deep meaning of Goethe's saying, *Cacatum non est pictum*, which fully applies also to the province of architecture. In Berlin they think they construct Gothic oriels, when they stick out a gabled box on two iron bars, which, having been wrapped round with straw and clay, are put into a casing of terra cotta. In Munich the academicians erect Florentine rock-palaces in compo, with windows ten feet and doors twenty feet high, through which one constantly perceives the entresols, which are parcelled out into as many cabins as possible, in order that the barrack-let-on-hire may return the greatest possible per centage to the speculator concerned in it. The requisite ornamentation is cast in Paris-plaster, zinc, or iron, and stuck or nailed on according to the material, and finally the whole is brought to an harmonious appearance by means of lime-wash or perhaps oil-paint. I know that the architects think they can excuse all this by the plea of want of means; but is any one *obliged* to seem richer and of higher rank than he really is? Poverty does not disgrace a man, but lying does; and architecture is by degrees become an habitual liar. That we are come to this, is the fault chiefly of that eclectic jumble of styles, the whole virtue of which consists in a continual interchange of swelling phrases without any heart. Only through the principle of UNITY, through recognizing and obeying a fixed law, can this carnivalistic anarchy be gradually brought to an end. As to the law of Gothic architecture in particular, not only does it not exclude development, but it imperatively and perpetually demands new combinations, and in general, as much individual character as possible. The one important thing is to observe FIRST PRINCIPLES: let us build as the masters of the Middle Ages would build, "nach Zirkels Kunst und Gerechtigkeit,"¹ if they lived among us! They certainly would not take it into their heads to reject any *real* acquisition of the last three hundred years; and every such acquisition can be fitted into the Gothic constructional system as well as into any.

But is it possible to swim against the stream in this way? Yes,

¹ "According to the circle's art and just principle."

not only is it possible, but also not a few of the swimmers have already reached the goal, or have made the best part of their way towards it.

In no other country, perhaps, was the dominion of official architects more ossified, or pseudo-classicism more deeply rooted, than in Austria; and yet there we see our national style breaking through again mightily. It is universally known how the architect, Frederick Schmidt, who went forth from the Cologne cathedral building-sheds, has replaced by a correct stone spire the iron one, which, in the spirit of modern progress-handwork, had been set a-cock on the tower of S. Stephen's, and threatened to come down again, and how the cathedral is, through him, undergoing a complete restoration. But the activity which Schmidt is developing, as the leader of the association which exists under the title of "The Vienna Building-Shed," though less talked of, is of much more extensive import. To judge from its working up to this time, a building-shed, in the true, old sense of the word, is really blooming here. Its efforts are directed, above all, to living deeds,—to doing what can be done. Instead of travelling in foreign parts, Schmidt's pupils traverse their native country, and bring back from their excursions commissions, the simply solid and thoroughly sound treatment of which shows that the object kept in view is not to produce pretty forms only, but something that shall serve its purpose. In the same spirit Vincent Stätz is working at Cologne, according to whose designs hundreds of Gothic buildings have already sprung up, and a fine cathedral is now rising at Linz on the Danube. So also worked George Ungewitter, whose activity, as unwearied as it was successful, has, alas, been terminated by death; but he still lives in his able pupils, such as Wiethase, Lotz, Lange, Schneider and others. Without intending to furnish even an approximately complete catalogue of Gothic architects of already-established reputation, I may also mention the names of Kranner, Essenwein, Ferstel, Hase in Hanover, Cuypers at Roermond, the two Langes at Marburg and Breslau, beside whom stand the active masters at the cathedrals of Cologne, Xanten, Ratisbon, Ulm, Osnabrück, Halberstadt, Paderborn, &c. This will be quite enough to show how, not only in England and France, but also in our own fatherland, Gothic art, which had remained torpid for centuries, has awakened to new life, and that nought but courageous perseverance is needed, to make it again prevail.

It is also of special importance in the concern of monumental art, that the HANDICRAFTS which belong to its province should again, through the recognition of their calling and of their true interests, win "the golden floor." Formerly a chief supporter of art, the class of handicraftsmen is seriously in danger of sinking into a mere appendage of the manufacturing interest, a subordinate power in its machinery. The competition for cheapness necessarily leads to their ruin; and that can be averted only by the demand for works of art again becoming general: at any rate this movement would weigh powerfully in favour of handicraft; because only the hand guided by intelligence, not the blind machine, is in a position to create anything truly artistic. A conclusive experiment has already been made in this matter also. Under ecclesiastical influence, principally, single

handicraft masters have now in several places renounced routine, and gone to school again with the men of old time. Through determined study of good patterns, and through the guidance of approved connoisseurs of mediæval work, in combination with persevering industry, a considerable number of gold, brass, and iron smiths, joiners, &c., have made such progress in the direction of art, that their works can sometimes be scarcely distinguished from mediæval.¹ Although they naturally require to be paid in proportion to their pains, I know that they never have to complain of want of orders, but on the contrary, of want of serviceable workmen. How high stonemason's work has again been elevated through the re-adoption of the mediæval style, is known to everybody: and it would be very advisable to establish, beside every principal stonemason's shed, a studio for sculptors' work. They would mutually assist one another, and render sculpture again as general and popular as it was in the centuries during which a cathedral could not be thought of without (so to speak) a population of statues, and, in general, sculpture had always the last word to say in the case of any monumental building. Together with the stonemason's craft, glass-painting, which is quite indispensable in Gothic architecture, has likewise raised itself from decay, and even ordinary glazier's work has thereby received an impulse to a kind of artistic activity. The performances of a De Bethune in Ghent, F. Baudri in Cologne, Peter Becker in Frankfort, Klein in Vienna, and of others, give ground for the hope that, with respect to style also, the right feeling which has already long prevailed in England is taking root among us, that we are renouncing that fatal naturalism in particular, as well as every kind of bad work. The elevation also which artistic weaving and embroidery have gained through the return to mediæval taste, first and chiefly by means of religious Sisterhoods, deserves a special mention. As far as I know, with respect to the last-named department the ground was first broken by the Order of the poor Child JESUS at Aix-la-Chapelle; while artistic weaving according to correct patterns owes its re-animation to Dr. Bock, Canon [of the cathedral there,] who has been unweariedly active, in the widest extent, with regard to the matter in question. It is to be hoped that the monasteries which are beginning to flourish again in the spirit of the great founders of religious orders, may ever be mindful also of that great mission in pursuance of which, after the fall of the old world, in the midst of the most horrible desolation, within their walls the arts found again their earliest nurseries.² The monastery forms to some extent an island, from which the waves of worldly life recoil. In such a place therefore, especially, that style of art which ever looks to the highest ideal, which is illuminated by purity of soul and characterized by true freshness, which even our most *blasés* æsthetic exquisites feel compelled to admire and reverence, can again flourish. According to

¹ It is very cheering that the Council of the Nuremberg Germanic Museum has resolved to assist art-handicraft by photographs of mediæval utensils in its collection. By these means the comparison of former times with the present is rendered much easier to every one.

² With respect to this subject, I must refer to the magnificent work of Count Montalembert, *Les Moines d'Occident*: also to his Essay, *L'Art et les Moines in the Mélanges d'Art et de Littérature*. Paris, 1861. P. 341, and foll.

present circumstances, the practice of ecclesiastical painting and of the so-called small arts will in particular be their task: even their complete regeneration would not be able to set on foot operations on a large and extended scale, so long as the heart of the complete art-organism, namely architecture, the nurture of which is principally incumbent on the laity, continues unhealthy.

No doubt many a one will think the foregoing representation of the condition of art in these days too gloomy, or too severe. My view, however, is unhappily far from being isolated. Instead of many weighty quotations which I could bring to support me, a single one out of one of the last numbers of the *Paris Correspondant* (vol. xxviii. p. 571.) may find a place here, which organ of the most honoured notables of France will certainly not be accused, by any one who knows it, of blind partisanship for the middle ages, least of all for Gothic architecture. It is there said, curtly enough, "*Ce n'est plus un secret pour personne, que les arts sont dans une atonie et un marasme qui nécessitent une nouvelle renaissance*"—or, in our mother-tongue, "It is no longer a secret to any one, that the arts are in a state of languor and atrophy which makes a new birth indispensable for them." Now this new birth, I repeat it, cannot be brought to pass through "modern science,"¹ just because that is labouring under a similar infirmity, derived from the same source. Like most other "burning questions" of the present time, the so-called social question included, so also the question of the regeneration of art can only be brought to a satisfactory solution on the basis of Christianity, through living DEEDS done in the spirit of self-devotion. Fixed and clearly understood principles, a steady will, mental fire and inspiration, are wanted for this. A thing to be withstood, not less than the false systems and tendencies, perhaps above everything else, is the indolence of the great mass of "well-meaning people," who, with their hands in their pockets, submit quietly to everything, shrinking from every discharge of duty that is not forced upon them by the utmost necessity. And now I conclude with the wish, that, as in general, so also in the domain of æsthetics, very many persons may henceforward, with self-sacrifice and energy, enter the lists for the true and genuine, and work with the aim of again making art, in the right sense, every man's affair.

ALL SAINTS' CHURCH, MONKLAND, HEREFORDSHIRE.

WE briefly noticed in our last number the restoration of this little village church, and two excellent photographs of the interior, by Mr. W. H. Warner of Ross, which had been sent us. We are now enabled, by the kindness of Sir Henry Baker, to present our readers

¹ Though the German word *Wissenschaft*, in such a connexion, can only be translated *science*, it appears to have a more extensive meaning than the English word generally bears.—TRANS.



with one of the photographs, and take the opportunity of adding a more detailed account of what has been done.

The old church consisted, we are informed by Mr. Street, before its restoration was commenced, of a western tower, nave, chancel, and vestry. Of these the chancel was a poor, modern erection, having been built some thirty-five years ago, and the vestry was a more recent and slightly addition. The nave was more interesting. It retained in each side two original Romanesque windows, which were placed high up in the walls (about eleven feet from the floor,) and were mere slits, six inches wide and three feet in height. Their position proved that the whole of the nave walls were Romanesque; but they were the only architectural features which remained of the original fabric. Subsequently other windows were inserted, two of two lights in the south wall, and one of two lights in the north. The dimensions of the nave were only 48 ft. by 17 ft. 6 in., so that the lighting of the building was sufficient, and (the new windows having been inserted at a much lower level than those originally built with the wall,) extremely picturesque in the way of light and shade. This will be seen well on reference to our illustration, and the effect is one which is very suggestive, because it is too rarely that in new buildings any attempt is made to manage with skill any such very effective disposition of the openings. The south-western and north-western windows were close to the entrance to the chancel, and the existence of a piscina in the sill of the former showed that there had once been an altar against the chancel screen. The tracery of these inserted windows is peculiar. One of them has two lights, with a quatrefoil above, and an enclosing label which takes a trefoil outline. The other, of somewhat similar tracery, has a simply arched enclosing label; both were rude and irregular in their workmanship, and evidently executed by mere country masons; and their happy position in the walls is a good instance of the unconscious skill which these simple mediæval workmen so constantly displayed. The date of these inserted windows was probably circa A.D. 1270; the original walls dating from about A.D. 1100. Here it should be mentioned that the Norman work was almost all executed in calcareous tufa. Rough and rude as this material is, it has been as far as possible retained (as the photograph will show) in the rebuilding. It is very rarely that this material is to be found in any English buildings, and it was specially important, therefore, that it should not be condemned here on account of its roughness. The old roof existed on the nave. It appeared to be of about the same date as the inserted windows, and had pointed arched braces framed to every pair of rafters throughout its length.

At the west end of the old Romanesque nave a steeple was built circa A.D. 1220. This is a most admirable example of good design and extreme simplicity. It is 21 ft. 6 in. square outside, and only 41 ft. high to the top of the walls, rising 6 ft. only above the ridge of the nave roof. It has buttresses at the angles, with bold weatherings, and simple lancet belfry windows of one light on each face. A good corbel-table, with moulded corbels under a chamfered course, forms the cornice. Here the masonry is admirable, and the stonework, never

having been touched with whitewash, nor with the equally defiling hand of the "pointing" mason, had obtained the most lovely colour of which lichen and stone are capable. The tower was surmounted by a great boarded framework, which had some of the elements of the picturesque, but more of the ugly, and which was clearly not antique.

The old doorways had disappeared, no trace remaining of any on the north side, whilst that on the south was an insertion of late thirteenth century date, with a timber porch, probably of the same age, but very much decayed.

The font—a rude cylinder—is probably coeval with the original foundation of the church.

It may be assumed that the Romanesque church consisted of a nave and chancel only, and that the western tower was an addition to the length of the fabric.

Such was the account of the old church given by Mr. Street; and its appearance when he was called in to restore it was certainly hopeless enough. A new chancel was a necessity, as there was nothing old remaining, and the existing chancel was some four or five feet shorter than the old one, as was proved, not only by the testimony of some of the parishioners, but by the remains of the original foundations which were discovered by excavation. There was no chancel-arch. The nave-roof was decayed, and had pushed the walls so much out of the perpendicular, that, in spite of a huge buttress which had been built against one of them, they were quite unsafe. Then the masonry of the nave walls was so rough, and the cut stone so rude, that most men would have proposed to build an entirely new church. But what has actually been done proves clearly that it is possible to rebuild, in so conservative a fashion as to lose few, if any, of the links that bind us to the past. Here in the rebuilt church we have solid new walls, but every wrought stone put back in its old place, and the old roof repaired, made good, and again presenting exactly its old appearance. In pulling down the modern chancel walls, the remains of a good two-light window, of early fourteenth century character, were found built up in the walls: these have been carefully copied, and inserted in the new south wall. The new chancel-arch and the eastern window of three lights, as well as the low stone screen by which the chancel is divided from the nave, are built of local stone, and blend admirably, both in design and colouring, with the old work. The eastern window has been filled with stained glass by Hardman, and is one of his most successful efforts; representing in the centre our Lord in glory, with the saints "harping with their harps" on either side, and a very happy group of earthly singers singing from a book on the bough of a tree, with shepherds piping, &c., below, and above angels with different instruments of music. The whole design and tone of colouring is good, and accords, not only with the dedication of the church, but with the objects of the compilers of "*Hymns Ancient and Modern*," by whom it was given. Below the window is a very effective reredos, which has in the centre a Crucifix sculptured in alabaster, under a canopy of Purbeck marble, and on either side two figures—the B. V. Mary and "the other Mary" on the north, and S. John and

S. Mary Magdalene on the south. The ground is Salviati's mosaic. On either side of the reredos the east wall is lined with stone, filled in with geometrical patterns incised in coloured cement. The altar, raised on three steps, is of cedar with oak tracery and walnut panels, with an ebony cornice below the old oak mensa which has been retained. There are sedilia and a double piseina (one half being used as a credence table) in the south wall, with simple bold moulding. The pavements are all of Godwin's tiles. The roof of the chancel is boarded and panelled, and covered with painted decorations, executed, from Mr. Street's designs, by Harland and Fisher. At the north side of the chancel the vestry has been lengthened, so as to afford space for an organ as well as for the choir and clergy; and an arch opened in the wall, which the organ front fills, just over and behind the stalls. The organist sits in the vestry and at the west end of the organ, and has immediate communication with the choir by means of shutters which open at the side—a very convenient arrangement where (as is so often the case in the country) the organist must be a woman. The organ was designed by Sir Frederick Ouseley, and was built by Mr. Walker, and is even now, (without the stops for which spare slides have been prepared,) a particularly effective and sweet instrument. It consists of two manuals and independent pedal organ.

The compass of the great organ is C C to G in alto.

Stop No 1.	Open Diapason, front pipes, spotted metal, 56 pipes, 8 ft.
„ 2.	Dulciana, front pipes, spotted metal . . 56 „ 8 ft.
„ 3.	Stopped Diap., metal to Fid. G, bass wood, 56 „ 8 ft. tone.
„ 4.	Principal 56 „ 4 ft.
„ 5.	Flute, wood, open 56 „ 4 ft.
„ 6.	Fifteenth 56 „ 2 ft.
„ 7.	Mixture, three ranks, 168 pipes.

Stops 8, 9, and 10 are spare slides, for Twelfth, &c.

The compass of the swell organ is tenor C to G in alto, 44 notes; but wind chest is made an octave higher, with the additional pipes in each stop to complete octave coupler (56 notes.) The lowest octave of keys to C C is carried down from second octave of pedal bourdon, doubly grooved.

Stop 11.	Stopped Diapason, 44 pipes, 8 ft. tone.
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„ 12.	Genishorn . . 44 „ 4 ft. „
„ 13.	Cornocean . . 44 „ 8 ft. „

Stops 14, 15, and 16 are spare slides.

The pedal organ comprises C C C to F tenor.

Stop 17. Bourdon (large scale,) 30 pipes, 16 ft. tone.—Couplers: Swell to Great—Swell to Octave super—Great to Pedals. Three composition pedals—1st, Dulciana and Stopped Diapason; 2nd, ditto, and up to Principal; 3rd, Full Power.

The chancel stalls and desks for boys are of oak; the latter supported on iron standards.

In the nave the fittings consist of simple moveable oak benches, litany-

desk, lettern, and pulpit. The lettern is perhaps rather commonplace, but the pulpit is singularly good. It is of oak, with tracery panels of walnut, with statues of the four Latin Doctors at the angles, and a richly-carved cornice. Both it and the reredos were executed by Mr. Earp. A centre corona, which is seen in the photograph, has since been very wisely removed to the tower, and two more hanging coronas added in the chancel, the lines of light at the sides being very effective.

The old south porch has been carefully restored and repaired, and, the wooden belfry having been removed, a timber-framed spire, covered with oak shingle, (not an uncommon feature in Herefordshire,) has been erected in its place. The restoration is now complete (if we except a lych-gate which we hope to see added soon;) and, in place of a building in which, owing to modern alterations and to decay of the fabric, there was little that was pleasant to the eye, the vicar and his flock may be congratulated on having one which is not only pleasant to see, but which is in every respect such as it was some hundreds of years ago. Not a single old feature has been destroyed or altered: the necessary rebuilding has been so faithfully and carefully done, that few persons would think it had ever been done at all. Nor is there any attempt to deceive in this: it was simply an attempt to do all that was necessary without any unnecessary alterations. So old stones, which some people might condemn, have been built up again in their old places with advantage in every way; and Mr. Street has done, in his very best style, a work which may be taken as a fair protest against that far too fashionable mode of restoration, which begins by condemning every stone which is rough or uneven, or just a little damaged or decayed, and ends by giving us, not restorations of anything which has existed before, but spick and span new buildings, of no architectural or archæological value.

We ought to add that the organ was Sir Henry Baker's gift to the church, and that the whole expense of the chancel was defrayed by him chiefly with money derived from the publication of "*Hymns Ancient and Modern.*" The parishioners voted in vestry a considerable sum for the nave, which has been, or is to be, supplemented by gifts from friends and neighbours.

STANHOPE CHURCH, DURHAM.

WE have pleasure in giving increased publicity to the following excellent memorial of the Architectural and Archæological Society of Durham and Northumberland in behalf of Stanhope church, Durham, which is threatened with restoration and alteration.

"In consequence of information, laid before certain members of the Architectural and Archæological Society of Durham and Northumberland, to the effect that it was contemplated to make such alterations in the ancient parish church of Stanhope as would materially interfere with its character and integrity, a special meeting of the Society was summoned to be held at

Stanhope on Thursday, the 12th of July, to examine, in the first place, into the past history and present condition of the fabric, and then to take such steps for its preservation as should seem best and most effectual.

"It was found to be one of the most perfect and interesting of the ecclesiastical structures of the Middle Ages remaining in the county; in one respect indeed unique, being the only one of the whole number which has retained intact its ancient high-pitched leaded roof.

"A careful survey brought the not very readily deciphered architectural history of the building to light, and unfolded the story of its gradually progressive growth and development into the form in which we see it.

"From its own internal evidence then, it would appear that the church consisted originally of a chancel and nave, of nearly equal length; the latter without aisles, and having its western gable surmounted by an open bell-cot. The date of this, the first church of which there are any visible remains, may be fixed at about 1200.

"Very shortly after its completion we find evidence of extensive alterations and enlargements having taken place. The south aisle and the tower, differing not the least in point of style from the still existing original portion of the chancel, were, as the north-west and the south-east angles of the nave distinctly prove, then added on to the original structure. Their date cannot well be placed later than about 1210. The north aisle with its arcade, considerably slighter in proportion than that to the south, though following its general design, seems a little though but a few years later, and may be dated about 1225. The chantry chapel of S. Mary, which is in effect only a continuation of this north aisle eastwards, has every appearance of having been built at the same period.

"Thus by degrees, did the church come to assume its present proportions; not so, however, its present aspect. The small windows first erected were found, as we can readily imagine from such of them as are left, very insufficient for the adequate lighting of the church. About 1310—1315 therefore the small south windows of the south aisle were taken out and replaced by the larger ones now found there. Those of the chancel shared a like fate, two of their number however, or rather one and part of another, remain built up in the south wall, and show us clearly what the primitive arrangement was. A new east window, of similar design to those inserted in the chancel, was also at the same time placed in the eastern wall of the chantry; it is now found occupying an aualogous position in the vestry, which has been added to the east of the chantry chapel in quite modern times. These, so far as we can see, completed the series of alterations undertaken during the Middle Ages.

"In the 17th century the ancient fittings of the church and chancel appear to have been wholly destroyed or removed by Mr. Featherstonhaugh, and the present quaint, but somewhat rude and cumbrous, pews of the one and the screen and stall work of the other belong altogether to that period, being erected at the cost of the same gentleman, who was ordered by Bishop Cosin, in 1665, to replace them. To the last century may be referred the severe mutilation which the external wall of the north aisle has sustained by the profuse insertion of windows of a domestic character, contrived to light a gallery. The under-drawing, by a flat white-washed ceiling, of the fine old open roof of the central nave has added to the mischief; and for a time deprived this very valuable and stately village church of its proper effect and beauty.

"Though plain, the whole of the architectural details of Stanhope church is good, and very characteristic of its various periods, while its general proportions are peculiarly fine and striking.

"At the present moment this church has a special interest and value. It is, happily for itself, the rector, and parishioners, one of the very few ancient churches in the county of Durbam, which have not been essentially ruined by ill-advised and mischievous restoration.

“To those more immediately concerned, therefore, and to all who have any real feeling and regard for the ancient monuments and landmarks of the diocese, it becomes a matter of the highest moment that any such alterations in the fabric, as change of time and circumstances may render imperatively necessary, should be carried out with the utmost caution and in the most careful and reverently conservative spirit, so as to interfere in the least possible degree either with the details or design of the church as it at present stands.

“An ancient feature, it should be remembered, once mutilated or destroyed cannot by any amount of after regret or effort be reproduced—once gone it is gone for ever. And it is to the practical ignoring of this seemingly trite and self-evident truth that the present deplorable state of ruin and devastation, of all that was most precious in the many restored churches of the diocese, is to be attributed. Those to whose care they have been temporarily committed, and the architects they have employed, seem quite to have forgotten, that in meddling with old churches, they were meddling with a sacred trust—that in tampering with, mutilating, or destroying any part or portion of them, they were destroying that which was not theirs, but the most precious legacies which have come down to us of the skill and faith and piety of former times—priceless evidences of the past, for the safe custody of which we cannot be too jealous, and which those who come after us have a right to demand whole and un mutilated from our hands.

“In presuming to offer any advice to the rector, churchwardens, and parishioners of Stanhope, with respect to the proposed alterations in their parish church, the members of the Architectural and Archæological Society of Durham and Northumberland would earnestly deprecate any idea of undue interference or dictation; their simple desire being only to use such moral influence as they possess for the preservation of one of the most interesting and valuable of our local monuments.

“To speak more particularly of the subject under consideration, they would respectfully suggest that, in the first place, the whole of the chancel fittings, having a certain amount of historic interest attached to them, should be suffered to remain, cleared only of the paint with which they are at present disfigured. That the fragments of stained glass, which are of great beauty, and range from the 14th to the 16th centuries inclusively, being in a very insecure state, should be taken out and committed to the care of some competent glass-stainer, to be cleaned, where necessary releaded, and refixed, as nearly as can be ascertained, in the position they originally occupied. That the gallery should be taken down, the seats of the nave and aisles removed and replaced with low substantial benches, so arranged that the congregation may be able to kneel without inconvenience. That the entire lower stage of the tower should be thrown open to the body of the church and seated; that the modern doorway, broken into it on the north side, and which, not being arched over, has caused the wall to crack from top to bottom, should be forthwith solidly built up. That the plaster ceiling should be taken down, the open roof exposed to view, and where necessary restored with oak; that the whole of the lead with which it is covered, being very much decayed and incapable of protecting it from the weather, should be taken off and sold, and that the roof should be re-covered with new lead of the best quality and equal in thickness to the old.

“That if further accommodation than that afforded by the limits of the church be absolutely necessary to meet the wants of the parishioners, it would be most readily obtained, and that in a manner the least destructive to any part of the existing church as to its general effect, by removing the wall of the north aisle, and by adding in its place, according to ancient precedent, a lateral nave, which might easily be continued to the eastern extremity of the chantry chapel.

“ Under any circumstances, however, would they condemn in the strongest possible manner, the scheme proposed in the instructions to competing architects, of projecting the entire nave two bays eastwards into the chancel ; a scheme which, they feel convinced, would, if carried into execution, have the effect not only of destroying a large amount of detail, but also of utterly ruining the general character and proportion of the building.

“ Signed on behalf of the Society,

“ July 14th, 1866.

W. GREENWELL, *President.*”

HONOLULU CATHEDRAL.

IT will be in the memory of our readers that, about four years since Mr. Slater completed the designs of a cathedral to be erected at Honolulu, the capital of the Sandwich Islands, which were shown at the International Exhibition of 1862, and also engraved in the *Ecclesiologist*. Guided by the information which he was able to gain at the time, which amounted to the fact that the only available material was a coarse, porous coral, which required to be coated with chunam or cement to be at all available for external work, the architect chose as his *motif* the massive unchamfered Early Pointed of the middle and south of France, and composed a cruciform apsidal minster, of which the characteristics were large square piers, and transverse arches spanning the alternate bays, and which was hereafter to depend on the painter for its ornamentation. We then thought, and we still think, that the conception was marked by ability, and a grasp of architectural principles ; and that, if carried out in its integrity, it would have produced a very remarkable church. Means at the time were not forthcoming to give effect to the design, and so it lay by until the visit of Queen Emma gave an impulse to the Hawaiian Church movement, and Honolulu cathedral is now again a question of the day. On reviewing the design it was thought that, with all its merit, it might be too costly in execution, and also that its general aspect might be rather too austere for the temperament of the people for whose use it had been destined. On the other hand, in the minster for which Mr. Slater had received a prize at the Constantinople competition—itsself intended for a hot climate—elements were found of a lighter description, which might well suit the Hawaiian temperament. Accordingly, the plan has been recast, maintaining the general arrangements, the procession path in particular of the first tender, but with details more resembling the Constantinopolitan church. Square piers are to be replaced by circular columns, while for the capitals and other ornamentation the terra cotta works of England will probably be put under contribution. The two-light windows of the nave are so designed with square constructional heads as to be available either for glass or shutters ; while the massive stone arches of the nave will be replaced by wooden representations, the roof above being waggon-shaped. It is proposed to commence at first with the eastern limb.

A CURIOUS WINDOW LATELY DISCOVERED IN MORPETH CHURCH.

AT a late meeting of the Ecclesiological committee, Mr. C. H. Fowler, of Durham, submitted some drawings which illustrate a very curious feature discovered in the recent restoration of Morpeth church. It appears that in the original plan of that church there was a vestry (of two stories) on the north side of the chancel, about midway from either end, thus leaving a space between the west wall of the vestry and the east wall of the north aisle of the nave. This space has at some later period been taken into the church, giving the effect of a north aisle to the chancel, although the original west wall (of course an external one) of the vestry has not been removed. This wall (which is now an internal one) having been cleaned, it was found that a small quatrefoil window had originally communicated from the vestry through this wall to the outside. The outside of this wall is of good ashlar: the inside had a thin coat of very fine plaister. There is a large internal splay to this small quatrefoil window. The question is, what was the original use of this light? It has been suggested that it was for the use of an anchorite. The neighbouring church of Warkworth has always been famous for its anchorite's cell, and it was natural to think that the Morpeth window might have something to do with a similar arrangement. The supposition on the spot is that an anchorite inhabited the vestry, and that he was fed through this hole from the outside. But to this it may be replied, first that no recluse could possibly have monopolized the only vestry of a considerable church, and again, that it would have been too absurd to feed a hermit through a hole while there was a large convenient door close by. But it is to be remembered that anchorages—or anker-cells—were seldom structural parts of an old church, but rather temporary structures erected against a church. So that “low-side windows” were probably used for the hermit's participation in the services of the church from his outside cell. It may be then that there was a hermitage at Morpeth in the part of the churchyard which is now thrown into the church, abutting upon the west wall of the vestry, and that he communicated through this hole with the interior. It is plain, we think, that so small and inconvenient an aperture was never merely intended for the purpose of admitting light. Its real use must remain a puzzling archæological problem.

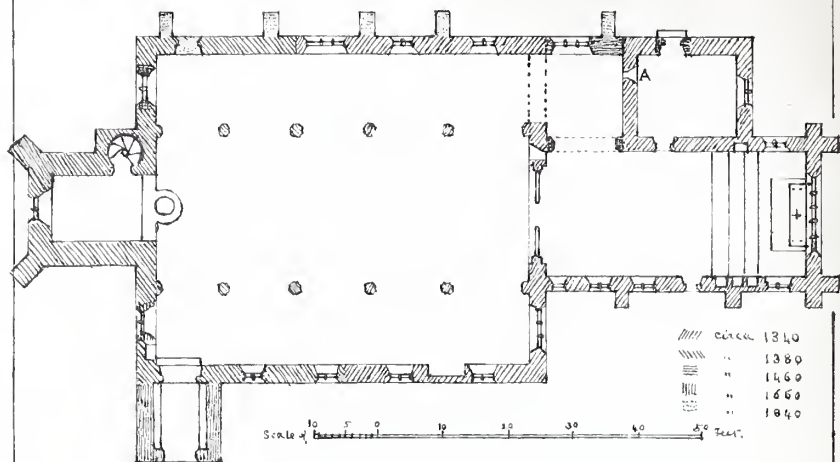
Since this was in type we have received the following letter from Mr. Fowler, accompanied by the illustration which we place before our readers.

To the Editor of the Ecclesiologist.

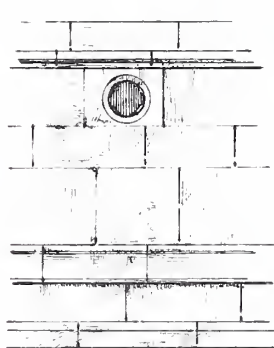
North Bailey, Durham, July 24, 1866.

DEAR SIR,—During the restoration of the parish church of S. Mary, Morpeth, I discovered an opening in the western wall of the vestry, and should be glad of any information as to its probable use.

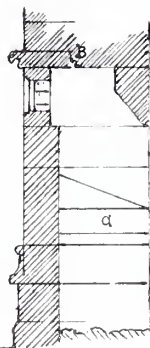




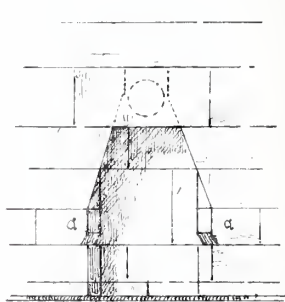
S. Mary's Church, Morpeth.



Outside



Section



Inside

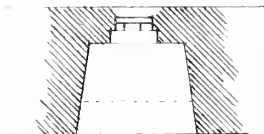
Opening in vestry wall. A on plan.

S. Mary's Morpeth

B. moulded stone. Early English

Alt. Plinth stones from early church

Scale $\frac{1}{4}$ inch to one foot.



Plan.

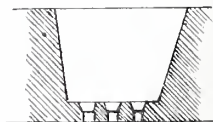
S. Laurence Workwith.

Opening in West
wall of Vestry

Scale $\frac{1}{4}$ inch to one foot.



Outside.



Plan.

The church, as you will see from the plan, is principally of fourteenth-century work, and the north aisle was terminated at that time in the same manner as the south one, thus leaving the western face of the vestry open to the churchyard. About a century afterwards the space left between the two was enclosed as an aisle to the chancel.

The vestry itself is of two stories, the upper room lighted by two narrow square-headed lights on the east side, and one on the west. The only access to the upper room must have been by a step ladder, as the old floor joists remain, and are framed at one end so as to allow something of the sort.

The opening will be better understood by the drawing than by any description, but the circle still shows traces of quatrefoil cusping, which is hardly visible on so small a scale. As you will observe, it is quite impossible to see into the vestry through the opening, so that it evidently was not used as a window. It has been suggested to me that the upper room was the habitation of an anchorite, and that he received his food through the opening, but a vestry which was in constant use hardly seems a likely place for such a purpose. In the neighbouring church of S. Lawrence at Warkworth (see *Ecclesiologist*, December, 1864) is an equally remarkable opening in a similar situation (which I have also drawn) and this too is commonly considered as a receptacle for food. I am told that before the recent restoration (?) the high altar could be seen from this opening when the door from the vestry into the church was open, but a new doorway now renders this impossible. I may add, as it has been suggested that the opening at Morpeth was used as a fire-place, that there is not the slightest trace of fire on any of the stones.

Believe me, dear Sir, yours faithfully,

C. HODGSON FOWLER.

FOREIGN GLEANINGS.

AN exhibition of Mediæval works of art on loan has been lately opened at Florence, in the Palazzo del Podestà. It is hoped that the exhibition, if not permanent, may be maintained for some years at least.

Messrs. Slater and Carpenter have, we understand, submitted to the committee of the Woodward Memorial a design for a reredos, stalls for clergy, &c. at the English chapel at Rome, and the work is to be executed immediately.

We read in the *Revue de l'Art Chrétien* that a new process has been lately tried with complete success in the removal of a large mosaic found near S. Jean d'Angély. MM. Barbot and Lemarie, after having thoroughly cleaned the surface of the mosaic, carefully glued sheets of paper over it; behind the paper they pasted a piece of calico, and when the whole was perfectly dry, this novel kind of pasteboard was removed, and with it all the cubes of the mosaic. Thus detached, the mosaic was inverted upon a smooth table with a raised edge of

wood and a coating of plaster. At the end of forty-eight hours the plaster was sufficiently hard to enable the whole to be removed, and the pasteboard was detached from the cubes with warm water. The mosaic was quite uninjured.

The church of S. Maria in Trastevere, attached to the Benedictine monastery of S. Callisto at Rome, and well known for its interesting early Christian bas-reliefs, is now being restored, and most sumptuously adorned.

A grandiose church, from the designs of M. Berthier, which is approaching completion at Macon, will go far to redeem that city from the reproach, unusual in French provincial towns, of being lamentably under-churched. Almost every religious edifice at Macon was completely destroyed at the Revolution. The style of M. Berthier's church is the latest and most ornate Romanesque. It consists of nave and aisles, choir and five chapels in the chevet. A striking feature is the western portal, which recalls that of Notre Dame at Poitiers. The length of the church is about 300 feet. Above the circular piers which support the main arcade is a triforium gallery, which, we understand, is intended to be used for congregational purposes.

SCIENTIFIC CHANGE-RINGING BY DEVONSHIRE MEN AT CALSTOCK.

[We have been requested to print the following paragraph.—ED.]

"On Easter Monday the change-ringers of Kelly, Walkhampton, Devon, met those of Calstock, at the parish church, for the purpose of enjoying a day together in the steeple, thereby affording considerable interest to the lovers of the art who had assembled from the vicinity, and listened to the different peals with critical ears. No prizes were offered, nor was there any round ringing; but numerous peals of sixscore grandsire doubles, with variations, were rung by each band, who vied with each other for superiority; besides which several touches were rung by mixed bands, among whom the Rev. W. Purcell, Rev. C. Walker, and H. R. Trelawny, Esq., of Harewood, each took a bell. All these were scientific half-pull peals of changes. Much assistance was rendered by Mr. Wm. Banister, of Woolwich, now resident at Devonport, an experienced ringer, and member of the Society of College Youths, who conducted, and rang the second in a touch of 216 grandsire minor (tenor in the changes) with the Calstock band, being the first touch in this method ever rung in Cornwall. The party afterwards adjourned to Harewood and dined together, and were entertained with some excellent performances with twelve hand-bells by the Harewood band, four of whom are under twelve years of age—three being young ladies, who rang these touches, not lapping and crossing the bells, but scientifically, viz., 168 grandsire triples, with *Tittums* and *Queens* on eight bells, and a course of 126 grandsire caters on ten bells, with the large bells in the *Tittum* position, finishing the performances with some excellent rounds on the twelve bells. All the bands may be fairly congratulated on the progress made in this very interesting but difficult science, never to be attained by prizes, but by study on paper and persevering practice on bells, out of pure love for the science, and the endless amusement it supplies."
—*Exeter Gazette*.

ON THE PROPER POSITION OF A PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

To the Editor of the Ecclesiologist.

DEAR SIR,—In your number for June last there appeared a communication upon the above-named ritual question, from a German correspondent whom you thus introduce to the notice of your readers: “The following letter (is) from that accomplished ecclesiologist M. Reichensperger, which we gladly print, as expressing, better than we should have done ourselves, the conclusion at which we had ourselves arrived.” That conclusion is that a bishop, whether in Germany, in England, or anywhere else where the Latin rite prevails, must¹ be figured as holding his pastoral staff in his right hand.

After bringing forward for such an opinion what he thinks insuperable authority, M. Reichensperger thus ends his communication:—“I very much doubt if these quotations will convince Mr. Scott’s adversaries,” &c. For myself, M. Reichensperger is not only quite right in his anticipations, but furthermore, his German instances have only strengthened my convictions that it was completely wrong to place an English bishop’s crozier in his right hand, in an effigy of any kind erected to his memory. Here I wish to express the strong exception that I take to the mode which M. Reichensperger seems to follow in writing down as “adversaries” to Mr. Scott all those who differ from that eminent English architect in ritual or artistic truth. But now for M. Reichensperger’s arguments and authorities in support of the opinion he had given about figuring a bishop with his pastoral staff in the right, not left hand. “Until,” says he, “until it can be evidently proved to the contrary, it must be presumed that the Latin rite of the Roman Church was everywhere the same, especially in relation to the episcopal ceremonial. As to this ceremonial, nowhere, perhaps, in the countries inhabited by the German race does the practice and usage date further back than in the archbishoprics of Cologne, Mayence, and Treves, whose preponderating influence was never contested in Germany.” Passing over some carelessness of expression and chronology in these sentences, I willingly accept the issue at which, through the arguments wrapped up in them, M. Reichensperger wishes to arrive. I most willingly and heartily admit that “the Latin rite of the Church was everywhere the same, especially in relation to the episcopal ceremonial.” I accept also the assurance that “the preponderating influence”—I presume in liturgic matters—“of the archbishoprics of Cologne, Mayence, and Treves, was never contested in Germany.” Now, with regard to our own country, the episcopal ceremonial was for the bishop to hold his crozier in his left hand; for in the pontifical once belonging to Edmund Lacy, Bishop of Exeter, A.D. 1420, is this rubric:—“Consecrator . . . baculum pastoralem in manu sinistra tenens,” &c., p. 95, ed. Barnes. The rubric and the practice of England were (the Latin rite being everywhere the same,

¹ [Our esteemed correspondent should have said *may* instead of *must*.—ED.]

as M. Reichensperger justly maintains) the rubric and practice of Germany too, we may be sure. In the same breath that he tells us how "the archbishoprics of Cologne, Mayence, and Treves" had in such matters "a preponderating influence never contested in Germany," he says of himself: "Besides a careful investigation into our Rhenish archives, I consulted the appointed directors at the very beginning of the discussion," &c. Pity is it that all this "careful investigation" was not put to travel on the right road, and that "the appointed directors" were such ill-informed, untrusty guides. By M. Reichensperger himself we are taught to believe that, of the three great archbishoprics whose preponderating influence over the ritual usages of Germany was never contested, Mayence was one. Now, in the MS. pontifical of Christian, Archbishop of Mayence,—a codex at the present moment in the Imperial Library at Paris, No. 4213,—is to be read this rubric:—"REGULÆ OBSERVANDÆ IN OFFICIO PONTIFICALI. Sciendum est quod episcopus in omni officio pontificali debet portare baculum in manu sinistra, propter benedictiones per manum dexteram dandas." Martene, with his usual industry, has found out and quoted this Mayence pontifical in his learned work, *De Antiquis Ecclesiæ Ritibus*, t. i. lib. i. cap. iv. art. xii. p. 217. Bassani, 1788, et Venetiis. Here, then, we find it insisted on by one of the three grand preponderating liturgical authorities so especially instanced by M. Reichensperger, that whenever a bishop appears in his episcopal character, he must have his pastoral staff, not in his right, but his left hand; and for that very ritual reason I assigned for such a use, in answer to a private letter I had the pleasure of getting from Mr. Scott upon the subject. Germany was just like England, just like the rest of the Christian world, in following the rubric on this point.

Come we now to deal with the argument which, in support of his opinion—an opinion, be it borne in mind, in direct contradiction to the regulations set forth so plainly in the Mayence pontifical—M. Reichensperger tries to draw from certain seals and coins on which he finds the person of an archbishop figured, holding his pastoral staff in his right hand, while in his left hand lies an open book, with the words "Pax vobis" written on its two pages. Sometimes, for the book, there is held the model of a church.

Each and every example on this head brought forward by M. Reichensperger is quite beside the purpose. That gentleman seems to forget that the occupiers of those great sees which he names became, at their consecration, all of them high and powerful feudal lords, exercising the privilege of coining money, and ruling over their flock not merely as bishops, but as temporal princes too, possessing by right the most influential civic offices in the German empire, some of them being electors of it. In their case was it that if they thus became lay princes, it was only because they happened to be such distinguished churchmen. Hence, in their minds, the ecclesiastical overtopped the secular element; and, consequently, while the mere worldly prince was always figured on his seals and coins as wielding in his right hand a sceptre or a sword for the emblem of his rule, they chose to be represented on their coins and seals with a pastoral staff, the symbol

of a milder sway; a sign that the sternness of the temporal sovereign would in them be always softened by that love which every bishop has, or ought to have, towards his people. For the very same reason the book of the Gospels so often figured in the left hand of the same prince-bishops bears written on its two pages the words which every bishop addresses to the people at mass the first time he turns himself towards them, following the example of our LORD when He stood amid His disciples and said, "Peace be to you; it is I, fear not." (S. Luke xxiv. 36.) The bishops of Winchester were at no time lay princes too; and how the coins and seals of such ecclesiastics as were the archbishops of Cologne, Mayence, Treves, &c., have anything to do in warranting Mr. Scott for figuring Bishop Wykeham with his pastoral staff, not in the left, but right hand, in directest opposition to the Mayence rubric, I am at a loss to understand. If such a kind of procedure be lawful, Mr. Scott, keeping to home precedents, might just as well have figured Wykeham's mitre with a prince's crown about, as is shown upon some of the seals of the palatine bishops of Durham, as may be seen in the one belonging to Thomas de Hatfield, A.D. 1345, and given by Montague in his "Guide to the Study of Heraldry," p. 49. But even in the matter of seals, M. Reichensperger admits that what before he called the "always" mode of holding the pastoral staff, in the right hand, had an exception in the seal of Archbishop Engelbert of Cologne, A.D. 1365: other examples from the very works he quotes might be instanced.

By the way, M. Reichensperger falls into a great mistake in calling the pastoral staff a cross; the one is perfectly different from the other. Every archbishop carries in his left hand, when he uses it, his pastoral staff; the archiepiscopal cross he never ritually touches; it is always borne before him, when used, by a cleric. On seals and coins, and in illuminations and other works of art, in order to signify that the personage represented, besides being a bishop, is an archbishop too, he is figured as holding the cross in his right hand; but if the seal and coin argument put forth in Mr. Scott's behalf by M. Reichensperger be worth anything, it ought to be admitted that archbishops themselves do, and ought to, hold the archiepiscopal cross in all ritual functions.

As his last—perhaps he thought it overwhelming—authority, from the way in which he is pleased to italicise particular words, M. Reichensperger quotes Heineccius, who, in speaking of episcopal seals, says, among other things, "In iis *constanter* effingi videmus episcopos cathedræ insidentes *dextraque* pedum pastorale," (the staff.) &c. Instead of being frightened, I smile at that big word "*constanter*," and its italics; for methinks, without looking any further for its refutation, M. Reichensperger's own instance of Archbishop Engelbert's seal knocks that over, with all its weight so conspicuously set forth and italicised. As for Heineccius' *dextraque*, it has, for me, less than a feather's lightness in the scale, when weighed against the rubric I have cited just now out of the Mayence pontifical.

By any one who has studied ritual things but for a little time, seals and engravings purposing to represent liturgic usages will be looked upon quite otherwise than as unchallengeable authority. In olden

times, as well as now, artists, sheer laymen, have made, and still go on committing, faults in designing and executing seals and engravings, in which it is so easy to show the right hand for the left, and *vice versâ*. In a little book of devotion printed A.D. 1516, and, as it would seem, at Cologne, in one of its many engravings our LORD is represented in the heavens appearing to S. Augustine, whom He is blessing with His upraised left hand; S. Paul is shown so blessing with the left; S. Valentine, B.M., is figured holding his pastoral staff in the right hand, and giving his blessing with the left; and a priest administering the Holy Communion is made to give the consecrated particle with the left hand. Surely, after telling us that the Latin rite was (and is) everywhere the same, M. Reichensperger will never maintain that, in the year A.D. 1516, the way in the archdiocese of Cologne was to give the episcopal blessing and to administer the Holy Eucharist with the left hand, because in a prayer book of that time and city such rites are so represented. With regard to these our days there now lies before me the engraved copy of admission to the brotherhood of a holy gild: this plate was designed and etched by the late lamented A. W. Pugin. Among its ornaments are two scenes in a dying man's room: one the administration to him of the viaticum, wherein the priest is shown holding up before the dying man the particle of the Blessed Eucharist, not, as he should, in the right hand, but in his left; in the other instance the same priest is on the point of anointing the same sick man again, against all usage, with the left hand. When I pointed out to him his liturgic blunder, poor Pugin, as was his wont amid such circumstances, began biting his finger-nails, and cried out, "How could any one have been so stupid as to have committed such an error!" Like Pugin, Mr. Scott, in his statue of Wykeham, has fallen into a fault against ritual propriety; but the oversight of the one is no authority for the other.

While about his "careful investigation into the Rhenish archives, and consulting their appointed directors," (by the way, I know of appointed directors who know very little or nothing about the important objects in their keeping in some of our museums here in London, to our shame be it said,) had M. Reichensperger looked after such venerable and trustworthy authorities as the Mayence Pontifical which was just now quoted; or had he asked, instead of those "appointed directors," any clerical friend of his, especially one who happened to be a master of ceremonies in some cathedral, he would have learned that, as of old, so now, the Roman Pontifical particularly directs the bishop to hold his pastoral staff in his left hand, as did the old Rhenish Codex from Mayence. That there ought not to be any reasonable doubt upon the matter, thus writes Catalani, in his observations on this very passage from the *Cæremoniale Episcoporum*, lib. ii. cap. viii. sec. 25, "*Episcopus cum baculo pastorali in manu sinistra, parte curva baculi ad populum versa, &c. Nullum ubicunque in cæremoniarum libris alium modum reperire est.*" Pontificale Romanum, commentariis illustratum, auctore Josepho Catalano, t. iii. p. 482, Parisiis, A.D. 1852. M. Reichensperger might have been referred, moreover, to the "*Cæremoniale Episcoporum*," where in so many passages it is directed that the bishop should have the pastoral staff in his left hand; and lastly,

to one commentator of such high authority in such matters as Gavantus, who says, “Est autum baculus ultimum episcopi ornamentum quem gestat ille manu sinistra quæ cordis esse dicitur et partem curvam populo vertit.” (Thesaurus Sacrorum Rituum, pars ii. tit. i. tom. i. p. 150, col. 2. Augustæ Vindelicorum.) The laments uttered almost a hundred years ago at the dearth of secular artists with a knowledge of ecclesiastical proprieties are in many instances applicable to the present times. Were M. Pacquot, the able annotator of Molanus’ *Historia SS. Imaginum et Picturarum*, to come back among us, he might at this day with truth declare, in reference to England, very much of what, in the year 1771, he could not but write of his own country, as he thus expressed himself: “Ast ea nunc est in Catholico Belgico Chalcographiæ conditio ut vix in eo duos tresve artis ejus peritos, Lovanii ne unum quidem reperire sit; quum tamen expediat in hoc negotio præsentem artificem habere cujus manum dirigas, ne qua parte discedat ab accuratone seu Historica seu Theologica, in hominibus istis haud ita frequenti, ne dicam admodum rara.” (Epistolæ, p. xi.)

By way of postscript I wish, in common with several other archæologists, to thank M. Reichensperger for the kindness he has done us by sending over from Cologne to London, for our inspection, that very interesting, though so sadly broken, rock-crystal vase, at present in the careful keeping of Mr. Beresford Hope, by whom I was favoured with a sight of it lately at Arklow House.

To my thinking it is of Rhenish workmanship, of the end of the tenth century, after a somewhat rough imitation of one of those beautiful, but costly, rock-crystal vases which were wrought in Persia, and found their way to Western Europe often through the hands of traders, oftener still of pilgrims from the Holy Land.

It seems to me its design is a servile copy of the “hom” or tree of life, standing between two cheetahs, or hunting lions—a pattern to be found on so many sorts of Persian handicraft—according to the fancy of Zoroaster who had borrowed the arborial part of this symbol either immediately from Holy Writ, or the traditions of the Hebrew people. Time out of mind, with the Persians, the lion has been the emblem of royalty.

Careless about Parsee views on any point—looking, too, upon all fine-art work as spoils won from the heathen—wishful, moreover, as were the warm-hearted believers of the middle ages, of giving up to God’s worship, and the splendid celebration of the liturgy, everything rich and rare, especially if about it there was any reference, however small, to Scripture—like some true Persian jugs, this vase may have been put to the especial use of holding the *oleum catechumenorum*, or oil for baptism; one of the three oils consecrated with much solemnity by the bishop on Maundy Thursday. Its appropriation for such a service and at such a time would immediately suggest itself, through the appearance on it of that Tree of Life growing in Paradise, and which tree was to yield, to such as eat of its fruit, an everlasting life, the symbolism of which is so fully realised in the Sacrament of Baptism.

DANIEL ROCK.

REPORT OF THE ELY DIOCESAN CHURCH MUSIC SOCIETY ON POINTING THE PSALTER AND CANTICLES.

[THE subject of pointing the Psalter is of so much interest to many of our readers, and the following report is so able, that we have no hesitation in transferring it bodily to our pages.—ED.]

“The following report has been made to the society by a Committee of gentlemen appointed to ascertain the main points of difference between the various systems of pointing the Psalter and Canticles at present used in the Diocese of Ely. We think it may be interesting to many of our readers, as it is, we believe, one of the first attempts to lay down certain principles which should govern the pointing of the Psalms in chanting.

“REPORT.

“The sub-committee entrusted by the general committee of the Ely Diocesan Church Music Society with the preparation of the festival music for 1867, fulfil, in accordance with the instructions they received, the first portion of their task by presenting to the general committee a report on the different systems of pointing the Psalms and Canticles used or advocated in the diocese.

“1. The Psalters which have originated within the diocese of Ely are the following :—

That by Mr. Janes, organist of Ely, used in the Cathedral and elsewhere, of which it must be observed that the latest editions differ here and there from the earliest, *e.g.*, in regard to the pointing of those half verses of Pss. lxxxi., cxix., which end with the word ‘testimony’ or ‘testimonies.’

The Oxford and Cambridge Psalter, by the Rev. A. Beard and the Rev. F. H. Gray, adopted in the festival books put forth within the Archdeaconry of Ely.

The Sudbury Psalter, not yet published, but the nature of which may be gathered from the prospectus and from the recent festival books put forth within the Archdeaconry of Sudbury.

“In addition to these the following have come under the notice of the sub-committee as being used within certain churches of the diocese :—

The Psalter by the Rev. Sir F. A. G. Ouseley and Dr. E. G. Monk, which has been expressly authorized by the Archbishop of York.

The Psalter issued by the Society for Promoting Christian Knowledge, and advertised as being equally well adapted to ancient and modern chants.

“The pointings of these different works may be conveniently designated as the Ely, Cambridge, Sudbury, York, and Christian Knowledge pointings.

“2. The Psalters above enumerated differ to some extent in their systems of notation ; and in the case of the Cambridge Psalter the notation adopted is connected with a distinctive machinery in regard to the reciting note of the chant. But the more essential differences between them consist in their distribution of words to the other notes, and arise, 1st, out of their adherence or non-adherence in particular instances to a strictly syllabic union of words and music, one syllable to every note of the mediation and cadence of the chant ; and, 2ndly, out of their adoption in particular instances of different modes of departure from the syllabic union, where such departure is felt to be accentually necessary, *viz.*, either by assigning more than one syllable to a note (synthesis) or by assigning more than one note to a syllable (diæresis.)

"3. All five Psalters admit the occasional employment of both synthesis and diæresis in the mediation and cadence, except upon the final note; the Ely and Cambridge leaning more often to the former expedient, the Sudbury to the latter, the York employing both about equally, while the Christian Knowledge, though so far agreeing with the Sudbury as to prefer diæresis to synthesis, admits, nevertheless, even almost as much synthesis on the notes preceding the final note as either the Ely or the Cambridge. On the final note of the chant the Sudbury refuses to admit synthesis under any circumstances whatever; the Christian Knowledge admits it sparingly, the York more largely, the Ely and Cambridge freely and without hesitation. It would seem, from a comparison of the Ely, Cambridge, Sudbury, and York Psalters, that the disallowance of synthesis on the final note tends to necessitate a larger departure from a strictly syllabic pointing in the earlier parts of the mediation and cadence. Still, on the whole, the aggregate number of departures from a strictly syllabic union of words and music is less in the Sudbury Psalter than in the rest. It is greatest in the Christian Knowledge Psalter. This will be seen from the following table of the aggregate number of instances in which synthesis and diæresis are employed in the different Psalters, in the Venite, Benedictus, Magnificat, Nunc Dimittis, and Gloria Patri:—

	Ely.	Camb.	Sudbury.	York.	S.P.C.K.
Synthesis on final note	32	31	0	24	13
Synthesis in other parts of the mediation and cadence	18	20	12	16	18
Diæresis	9	6	35	15	33
	—	—	—	—	—
Total number of instances of departure from syllabic union	59	57	47	55	64

N.B.—The synthesis *viour* in verse 1 of the Sudbury Magnificat has been treated as apparent rather than real.

It thus appears that the Ely and Cambridge Psalters distribute the words on the same system; that in the Sudbury pointing an opposite system is adopted; and that the method followed in the York pointing is a compromise between these two. The Christian Knowledge Psalter is also in one respect intermediate to the Ely and Sudbury, but in other respects takes, whether advisedly or unadvisedly, a peculiar line of its own.

"4. Of these five pointings, the Cambridge, which agrees in principle with the Ely, and the Sudbury, which is antagonistic to it, have both been put forth within the last few years by editors who have taken a great practical interest in parochial chanting; and the sub-committee deem it no part of their office to express, by a majority of votes amongst themselves, an approval or disapproval of the system on which either has been advisedly based. The crucial point of difference between the systems is the allowance or disallowance of synthesis upon the final note in those cases in which the final syllable happens to be unaccented. Such a case presents itself in the Venite, in the earlier half of verse 2, 'Let us come before His presence with thanksgiving;' and again in the earlier half of verse 5, 'The sea is His, and He made it.' It is contended by the upholders of the Ely and Cambridge system, that the rhythm of the Anglican chant (as distinguished from the Gregorian) throws a stronger musical stress on to the final note than the syllables *ing* and *it* of these half-verses, taken alone will bear. On the other hand it is contended by the advocates of the Sudbury system that the uniform assignment of a single syllable to the final note renders the chanting smoother and easier. The sub-committee have arrived, with much regret, at the conviction that it is impossible for the present to effect on this point any compromise between the two systems by which all parties should be satisfied.

They allow that, wherever no question exists as to the treatment of the final note, the differences between the pointings in other parts of the chant, arising from their preference of the respective expedients of synthesis and diæresis, might be arranged with comparatively little difficulty. But even identity of principle would not produce the same pointing for the earlier notes, wherever the pointing for the final note were different.

"5. The York pointing holds, as has been above remarked, an intermediate place, in regard of the system on which it is based, between the Ely and the Sudbury. It agrees with the latter in assigning but one syllable to the final note in the case of half-verses ending with such words as 'wilderness,' 'covenant,' 'enemies;' but admits the necessity of synthesis on that note in other cases. As it has, although not faultless, been executed with much care, it might be recommended as a compromise between the other pointings, were there reason to hope that any such compromise would command the willing acquiescence of all parties. But as this is not the case, the large amount of concession which the use of it would render necessary from those accustomed to other pointings, and the comparative smallness of number of the churches (so far as is yet known) in which it is used in this diocese seem to forbid any direct proposal for its adoption.

"6. The Christian Knowledge pointing is like the York, intermediate to the Ely and the Sudbury, so far as regards the allowance of synthesis upon the final note. But, otherwise, it continually employs synthesis without any necessity, more especially upon the unaccented notes of the chant. This needlessly polysyllabic distribution of the words is the more surprising, since the editor of the work claims in his preface to have given to the varied notes of the chant the fewest syllables possible consistently with their correct accentuation. The following are samples of his pointings:—

'Glory be to the Fâther, | and to-the | Son.
O sing ûnto the | Lord a-new | song.'

The work would thus introduce, in the distribution of the words, offences of a kind previously almost unknown in this diocese: and it is, in fact, 'equally well adapted' to Gregorian and Anglican chants only in the sense of being unfit for either. It is much to be regretted that such a work should have been published under the auspices of any Church society; and the regret will be heightened by the lowness of the price at which it is issued, by the beauty of its typography, by the excellence of the music which accompanies it, and by the prospect of the wide circulation which, in consequence of these recommendations, it is, to the detriment of the cause of good chanting, likely to obtain.

"7. Having thus set forth the leading characteristics as regards the distribution of the words of the several works with which they have had to deal, the sub-committee proceed to discuss what practical course should be pursued in pointing the Psalms and Canticles for the Festival Book of 1867. It is evident that the two Psalters which have originated outside the diocese being set aside for the reasons above assigned, a definite choice must be made between the system of the Ely and Cambridge pointings on the one hand, and that of the Sudbury on the other. That choice must, in the judgment of the sub-committee, be, under existing circumstances, in favour of the former; simply on the ground that it is that with which the greater part of the diocese is more familiar, and consequently that a pointing based upon it would receive at the present time a larger amount of approval from the general body of clergy and choirmasters. They foresee that this recommendation must be unwelcome to the Sudbury choirs; but an opposite recommendation would be, so far as they can judge, unwelcome to a larger number of choirs elsewhere: and they have already expressed their conviction that for the present no compromise between the two systems is practicable wherewith the advo-

cates of both should be satisfied. In subordinate details they would wish that all needless arrangements should be avoided which may be offensive to the advocates of either. It therefore now remains for them to compare together the Ely and Cambridge Psalters, which both proceed upon the Ely system; in order that they may advise whether either of them should in the Festival Book be implicitly followed, or whether it be desirable to revise the work of both, to some extent, anew. And they will begin by endeavouring to lay down certain rules of accentuation which should govern the distribution of the words, in order that by these they may be able to estimate aright the relative merits of the two Psalters, as compared with each other, and with the other Psalters which it has been their task to examine.

"8. It will be generally admitted that the natural accents of the words should, wherever it is practicable, coincide with the commencements of the bars of the chants [or with the alternate minims and final semibreve, where the chants are printed, as some prefer them, unbarred.] Thus verse 9 of the Cantate Domino is naturally printed as follows:—

'Let the floods . . . be | fóre the | Lórd: for He | cómeth to | júdge the | eárh.'

"But this perfect adjustment of the natural accents of the words to those of the music is seldom fully practicable, without the employment of synthesis to an excessive extent. The words contain too many unaccented syllables following one after another: e.g., in Venite, 8,

'as in the dáy of temptátion in the wílderness,'

where no one in England would think of pointing thus—

'as in the | day of temp | tation in the | wilderness.'

"It follows, therefore, that in many cases a naturally unaccented syllable must be treated as an accented syllable, by being put in an accented place; and the problem is to determine when this may be lawfully done, and when not.

"It has been submitted to the sub-committee that it should not be done when there is aught in the context or in the arrangement of the context to bring the contrast between its natural lack of accent and the accent artificially imposed upon it into prominence.

"It should not, therefore, be done when the syllable is one of two synthetically assigned to the same note; because in this case the artificial accent imposed upon it is heightened by the sequence of the syllable synthetically joined with it. Hence the following canon may be laid down:—

"Canon I.—'Two syllables, whereof the first is unaccented, may not be assigned to a single note in the commencement of a bar' [or, 'to a single accented note.']

"Again, a naturally unaccented syllable should not be put in an accented place, and then immediately followed by an accented syllable in an unaccented place.

"Hence, Canon II.—'Two syllables, whereof the first is unaccented, the second accented, may not be distributed to the two minims of a bar' [or, 'to two notes, whereof the first is accented, the second unaccented.']

"The violation of both canons may be exemplified by the following piece of pointing, taken from the Ely Psalter:—

'and fire to | give . light | in the . night- | season.'

The assignment of the syllables *in the* to an accented note is contrary to Canon I.: the assignment of the syllables *give light* to the two minims of a bar is contrary to Canon II.

"9. On testing the different Psalters by the application of these Canons, which they have done to a limited extent, the sub-committee find fewer vio-

lations of them, on the whole, in the Sudbury and the York than either in the Ely or the Cambridge. It will not be expected that they should encumber this report by an enumeration of pointings which they deem objectionable; nor indeed have they any desire to requite the toils of those who have honourably laboured in the service of the Church by unnecessarily parading the blemishes of their works while they leave their better features unnoticed. One illustration—the first that offers—they will adduce of the judgment they have just expressed. In the Venite, ver. 6, the Ely and Cambridge point thus :

‘O come, let us worship, | and . fall | down,’

contrary to Canon II. The Sudbury and York give ‘and | fall | down,’ more correctly. It is right, however, that the commendation bestowed on the York Psalter for the comparative fewness of its offences against the Canons above laid down should be accompanied by the following reservation. Where half verses terminate with four-syllabled words, accented on the first, the York Psalter divides them so as to assign the final two unaccented syllables to the final accented note : *taber | nacle, adver | saries, testi | mony.* (Ps. xxvii. 5, 14; lxxxi. 5.) This is contrary to Canon I.

“As regards the Ely and Cambridge Psalters when compared with each other, the sub-committee have reason to believe the offences of the latter to be less numerous than those of the former, about two for every three, or three for every four; nor have they found among them any so flagrant as those by which the Ely Psalter is here and there disfigured. Still there are passages in which the Cambridge Psalter has departed from the Ely for the worse: thus in the Venite, ver. 5, where the Ely correctly points,

‘and His hands pre | pared . the | dry | land,’

the Cambridge wrongly substitutes ‘pre | pared | the dry | land,’ which is condemned by Canon II.

“How the syllables assigned to a bar should, when more than two in number, be distributed between the two notes of the bar the sub-committee forbear to discuss, inasmuch as in the Cambridge Psalter no such division is indicated. In the Ely Psalter it is indicated by a dot. It is of importance that it should be indicated in the Festival Book.

“But it will be necessary now to quit for awhile the mediation and the cadence of the chant, and to draw attention to the special features of the Cambridge Psalter, consisting in the machinery by which it endeavours to secure a due expression of all those words and syllables which are assigned to the reciting note.

“10. First, then, the Cambridge editors demand the recognition of an initial bar of time, either terminating or measuring the reciting note, by way of prelude to the mediation and to the cadence of the chant; and in order to insure observance of this, they print in thick type the syllable with which such bar should commence. They thus bring into prominence the rhythm by which the transition from the recitation to the mediation or to the cadence should, in common with the latter, be governed. That such rhythm should be observed—nay, that it should extend to the entire recitation—will, perhaps, not generally be disputed. But the sub-committee conceive that there is much room for doubt, to say the least, as to whether the flow of the words in the recitation, and in the transition from it to the mediation and to the cadence, should be fettered by the introduction of exact measures of time. They observe that the Sudbury editors discard such measures of time from all parts of the chant, and direct that the singing generally be not in barred time, but simply follow the natural flow and accent of the words. But even among those who uphold the barring of the mediation and the cadence there are those who will question the propriety of barring any part of the recitation. From a private communication which the sub-committee have received from

one of the Cambridge editors, and for the courtesy of which their thanks are due, they learn that he does not object to the allowance of a 'rallentando' on the initial bar whenever it be needed, (e.g., in the earlier half of Ps. cl. 5,) though he deems that it will be seldom needed. And between those who desire that the rhythm of the transition from the recitation should be unrestricted by the fetters of time, and those who contend for a bar of time, but subject to a free slackening whenever that slackening be found necessary, the difference is perhaps, for the most part, a difference rather of theory than of practice. Still it may be that the desire to render the bar one of strict time, if possible, has occasionally exerted an undue influence upon the Cambridge editors in their selection of the syllable from which the bar should commence. The subject is worth investigation; and the following considerations upon it have been submitted to the sub-committee by one of their members.

"Supposing it admitted (at least for argument's sake) that the whole of the recitation should be governed by rhythm, and that the mediation and the cadence should be barred, the problem of the transition from the one to the other is substantially this, viz., how to pass, without a violent and awkward break, from the rhythm of mere accentual periods to the rhythm of musical bars of time. Sometimes the last accentual period in the recitation is of such length as to occupy naturally the time of one of the bars that follow; and in such case it furnishes of itself the natural transition. Thus, in the latter half of ver. 1 of the Venite,

'Let us heartily rejoice in the | strength of | our sal | vation,'

the syllables 'joice in the,' with which the recitation concludes, are naturally recited in about the time of a bar, and so accord with the bars that come after. Even where an accentual period has been mutilated by the assignment of its concluding syllables to the mediation or cadence, it may yet oftentimes naturally occupy the time of a bar in like manner: e. g., the word 'victory' in Ps. cxliv. 10:—

'Thou hast given victory | unto | kings,'

where the un mutilated accentual period would have been 'victory unto.' But more frequently the mutilated period is, in its natural state, too short for the time of a bar; and in such case it seems fair and legitimate to lengthen it out into a bar, because the ear requires this. Instances are the 'hárden' of 'hárden not your' in Venite, 8, and the 'joice' of 'joice and be' of Deus misericreatur, 4. In all these cases, then, (and doubtless they are far more numerous than those that remain,) the initial bar of strict time may be allowed. But sometimes the concluding accentual period of the recitation is naturally too long for the time of a bar; and this, whether it be a complete period, as in Ps. xxvii. 12, 'fáther and my,' or a mutilated period, as in Ps. cvi. 45, 'gáther us from a-.' In such cases the perfection of chanting demands that the words be simply allowed their own natural time and flow. But the desire of the Cambridge editors to secure an initial bar of strict time has in these cases led them oftentimes, though not always, to manufacture such a bar, artificially, out of the concluding syllables of the period; so that they read:—

'When my fáther and my | mother for | sake me,
...gather us **from** a | mong the | heathen.'

This expedient is least objectionable when the accentual period has been previously broken by a comma, as in Cantate Domino, 2:—

'With His own right hánd, and **with** His | holy | arm.'

But even then it is not altogether pleasing. The sub-committee recommend that it be everywhere avoided.

"In connexion with the above subject another question arises for considera-

tion, viz., whether, when only one or two unaccented syllables are assigned to the reciting note, they should be lengthened out so as to occupy the time of an entire bar (i.e. of an entire semibreve.) The following are instances:—

‘and | to the | Holy | Ghost.
for He | cometh to | judge the | earth.’

“On this point the members of the sub-committee are divided in opinion. The majority of them hold that in Anglican chanting the syllables should be lengthened out, and that the recitation should never occupy less than the time of a bar.

“The sub-committee terminate this section of their report by recommending that the first syllable of the concluding period of the recitation be always distinguished in the Festival Book, not by the use of thick type, but by an accental mark, such as is employed in the York Psalter.

“11. The second distinctive feature of the Cambridge Psalter is its punctuation. It is well known that the practical stops required in good reading do not entirely accord with the grammatical stops noted in writing. It is therefore important, in order to secure uniformity and correctness in the recitation of a chant, that the singers should have some further guidance than that which the ordinary punctuation supplies, as to where to pause, and where not. Such guidance the Cambridge editors have endeavoured to provide: the Sudbury editors have since provided it also. For example, both the Cambridge and the Sudbury editors direct that a stop be made in Psalm cxliv. 10, after the word ‘servant,’ and in the same Psalm, verse 13, after the word ‘plenteous,’ though there is no grammatical stop in either place. Both also direct that the existing grammatical stop be disregarded in practice before the vocative case; as before, ‘O LORD’ in Psalm cxx. 2, and before ‘all ye angels of His’ in Psalm cxlviii. 2. There seems, therefore, to be a substantial agreement of principle between the Cambridge and the Sudbury editors on this point; though the Psalters may, of course, exhibit some slight differences in detail. They have, however, different methods of marking the practical stops. In the Cambridge Psalter the ordinary printed punctuation is modified, so as to serve the purpose which the editors have in view: in the Sudbury Psalter the ordinary punctuation is left unaltered, and the practical stops are marked by asterisks. The majority of the sub-committee would prefer that in the forthcoming Festival Book the former course be adopted.

“12. It has been right to dwell upon the above points, because the Cambridge editors hold the ‘initial bar’ and the ‘punctuation’ to be the chief elements of the art of chanting well; and it would not have been just to them to examine their work merely with regard to their distribution of the words, which there is reason to believe that they look upon as a matter of subordinate importance, and to leave comparatively unnoticed the special features by which their work commends itself to the acceptance of the public. Moreover it is the wish of the sub-committee that the E.D.C.M.S. should avail itself of the results, so far as they do not conflict with each other, of all that has been done in every quarter for the promotion of good chanting, and, above all, that it should claim as its inheritance the fruits of all the separate labours, whether authoritative or unauthoritative, of its several individual members and associates. But they must now, in conclusion, revert to the question of the distribution of the words to the different notes of the chant, in order that they may determine upon their final recommendation as to the course which should be adopted in distributing the words in the proposed Festival Book. And in the co-existence side by side, in the diocese, of two Psalters constructed, in respect of this distribution, on the same general principles, each with its own merits, but each also with its own imperfections, they cannot but discern a strong reason for following neither implicitly, but rather taking from each whatever is best and whatever is likely to prove most acceptable to those in

the diocese who have other Psalters in use. If, in every passage in which the Ely and Cambridge Psalters differ, that pointing be, *cæteris paribus*, preferred, which is least synthetical, or, in other terms, least polysyllabic, there will, even thus, be attained some avoidance of arrangements which the advocates of the Sudbury pointing dislike. It may here be noted that synthesis ought never to be employed twice in the same bar. Furthermore, while the sub-committee bow to the necessity of imposing on the Sudbury choirs, for the purpose of the Ely Festival, a pointing constructed upon opposite principles to those to which they have been habituated, they deem it an unnecessary hardship that these choirs should, in passages where they have been wont to divide the words correctly, be required to adopt, instead, pointings which cannot be advisedly justified. They therefore desire that in the forthcoming Festival Book all offences against the canons above laid down should be rectified and guarded against; that so the book may exhibit as correct a pointing on the Ely system as the Sudbury Festival Books have already exhibited on the Sudbury system. They would wish also to be at liberty to adopt such other occasional improvements of the Ely and Cambridge pointings, provided they involve no violation of principle, as the Sudbury pointing may suggest; and among these they would specify the treatment of the name 'Abraham' in verse 6 of the Benedictus in a way similar to that in which the Cambridge editors themselves have treated the name 'Israel' in verse 1, whereby the awkward division of the preceding word 'forefather' would be avoided. In conclusion, they observe that the more faultless the pointing be rendered, the more effectually will it serve to train choirs into good chanting; and the greater will be the confidence which, in the end, it will win from the public at large.

"W. E. DICKSON, *Chairman*."

LINCOLN MINSTER.

To the Editor of the Ecclesiologist.

DEAR SIR,—Surely Mr. Massingberd has found out that it is an unwise thing to attack with bitterness an adversary without seeing what he has written. He has not even now, as it appears, discovered what I really said. He is entirely wrong altogether. I am not quite such an idiot as to write "a stormy letter upon the Dean and Chapter's supposed delinquencies," because I was informed, second hand, that a certain piece of ancient sculpture had been thrown away. The real history of the matter was that I paid a visit to Lincoln, saw with my own eyes the destruction that was going on, and plainly described it, and only used as an additional example what I had heard about the statue. The statue had nothing to do with my writing to the *Times*, nor with my going to Lincoln. I only heard of it in a discussion, which took place after my return, upon what I had seen at Lincoln. I am extremely sorry that through my fault the name of the much-esteemed Principal of the Training College should have been mixed up in this matter.

The Chancellor and his Lincoln friends and colleagues may affect to laugh at a supposed hoax, but I can tell him that the matter is a sorry one for trifling about. Their unaccountable ignorance, *though they*

were warned by some of the first authorities, has caused a loss to art which cannot be repaired, and, whatever they may think of themselves, has made their body a by-word among all those whose opinion upon art is of the slightest value.

Yours truly,
J. C. J.

[As we go to press Mr. Buckler's Defence of the Restorations of Lincoln is advertised. We are curious to see what he will say.—ED.]

ARCHITECTURAL FITNESS AND ORIGINALITY.

APPROPOS to the Government competitions, a correspondent of one of the daily papers some time back found out, to his own satisfaction, the reason why so many public buildings are by no means "an honour to our nation;"—because we all go the wrong way to work. If we have a *ship* to build, we make it of such a shape and proportion as to fulfil its purpose; we do not trouble ourselves much about its appearance, so long as it performs what we want; we do not design a splendid stern, after the manner of the Great Harry, or other celebrated ships of ancient times. But when a public building is to be designed, off go the competitors to crib some magnificent ideas from what others have done in former times and various countries. One determines to have a tower twice as big as Sir Charles Barry's, another to outdo the Campanile at Florence, and so on, without considering whether such features are wanted. But the really proper course is to seek pure utility, and all other virtues will follow as a matter of course. The architectural phase of the question is of comparatively little consequence, so long as the building answers the practical purpose for which it is designed.

There is a good deal of truth in all this, though a fallacy is involved: like most analogies, there is the danger of mistaking it by running the resemblance too far. The two cases are similar, but not identical. Naval architecture, as now practised, is simply engineering, not really architecture at all; and wisely so, being for a practical purpose, quite irrespective of any considerable decoration. The ship, as is also the case in all temporary buildings, is made as perfect as possible in an engineering point of view; but the truly architectural or æsthetic idea is given up altogether. It is built of such fragile materials, that it is never expected to last for any considerable period; and its almost entire object is simple utility, quite apart from sightliness or grace. In such a case much money spent upon ornament, or any æsthetic quality, would be thrown away, especially as the ship is seldom seen at all, except at long intervals. With a public building the case is far otherwise. In the first place it is intended to last, not for a single generation, but for ages. It is always before the eyes of the community, and so either giving pleasure or pain; nauseating with

its fulsome vulgarity, exciting to laughter by its absurdity, or elevating by its magnificence and fitness, refining by its accuracy and artistic feeling the minds of the thousands who are continually passing by and looking at it.

It has, then, two great uses: primarily, it is a place for holding stores, exhibiting pictures, comfortably and fitly lodging a prince or peasant; or, in its highest appropriation, serving properly for the service of Almighty God. But, secondarily, it should act as a teacher, and in art as the highest teacher, both on account of the excellence of the lesson it has to teach, and of the facility of its addressing so many. Nor is its lesson single. The influence of very beautiful architecture, when it is the living expression of the national taste, extends to all other objects in life in which taste can be exhibited. A correct taste for architecture must render its possessors careful also for fitting furniture, apparel, and other necessary household articles, besides a host of other cases capable of being improved by art.

From this point the question has a direct bearing upon the commerce of the country, influencing equally many of its imports and exports; and in such a country as England few questions can arise of greater importance or interest. No one who has at all watched the progress of art of all kinds, whether architectural, manufacturing, or otherwise, can doubt the advantages which have accrued through the study of ancient works.

Having shown where the above-mentioned writer breaks down, we cannot deny that there is much of good sense in the rest of what he says. No doubt the primary object of a building should be the first consideration. If it were true that architects of the present day, when planning a building, merely or principally studied to make it handsome, or as it is put, "an honour to the country;" if they design a tower twice as big as Sir Charles Barry's or a dome as large again as St. Paul's, where neither dome nor tower was wanted, doubtless they would be much to blame; and no doubt some do act so as to fairly incur the charge here apparently laid to the door of the profession in general. But we do not for a moment believe that any of the leading men of the day would be guilty of so senseless a proceeding. Every year this point is becoming more attended to, especially by the best *Gothic* architects. We happen to know that, in the present Government competitions, many are directing their attention with great pains and labour to the unornamental part of the work. A careful survey is being made of similar buildings on the Continent, before plans for our own works are put in hand.

We are glad that a lecture, printed lately by a contemporary under the heading of "A Protest against Gothic," delivered at the Glasgow Architectural Society, by Mr. A. Thompson, gives us an opportunity to make a few remarks upon the endless adaptability and other valuable qualities of that style, especially as the battle between the styles is sure to be fiercer than ever when the competitions have to be decided. It is not a little whimsical that the talented lecturer should charge his opponents with prejudice and sentimentality, and then show his own strong Scotch feeling against English nationality and the middle ages,

or as he calls them, the dark ages; his prejudice carrying him so far as to ignore the whole of the great work accomplished in those stirring times. One passage in the lecture to a great extent explains this inaccuracy of argument—"Gothic is not original." Now, if by this is meant that it did not leap forth, like Minerva, full-grown, from the head of Jupiter, no doubt the fact is quite true; but it is also as true of all other but the most rudimentary states of building. Without the middle ages modern thought would not be what it is. As no one man can live quite independent of his fellows, neither can any age, without reference to what has gone before; in all art as well as science, perfection has only been reached through developement. This was pre-eminently the case with Greek art. The Greeks seized upon what was good in that which they saw done by their more civilized neighbours, and as they progressed, worked the problem out their own way. The first ideas were borrowed or rather learnt from others, the developement was their own, perfectly original. Nor does this fact, which cannot be denied by those who have carefully looked into this subject, at all derogate from the greatness of the Greek artists. It is simply a law of nature,—men, however great, however nobly endowed, are never born independent of their fellows. We might as well deny greatness to Handel or Mendelssohn because they availed themselves of all the good features exhibited in the writings of their predecessors. If it had not been for Purcell and such men Handel's genius would probably never have shown out as it did. If it had not been for the Assyrian wall sculptures we should probably have never had the frieze of the Parthenon. In the case of Greece this developement did not take place in a single line.

There are at least two great sources from which the Greeks derived their art. Probably the influence of Egypt was far less than has often been supposed, still that it was felt to some extent does not admit of a doubt. The thing is abundantly clear, especially in certain ornamental details. Whether this influence was direct is another question. It was the interest of the Egyptians to trace a relationship to the Greeks, and the world has given too easy an assent to assertions of this kind; but late discoveries have shown the real art from which the Greek mind developed that glorious school which has astonished the world, and ever must do so while there is any love for beauty and perfection. From what we now know of Assyrian sculpture and architecture we can trace, in a singularly distinct manner, the progress of Greek art from its starting point. In some of the earlier specimens it requires a practised eye to decide the nationality, so close is the resemblance. It is only on account of the almost entire destruction or rather covering up of all the Persian and Assyrian art that there has ever been a doubt upon this point, and it is a most important fact in the history of art. It teaches us how vain it is to expect a new style as the invention of some individual: all experience is against such an event. Originality does not consist in beginning entirely *de novo*, but rather in using up old materials in an original manner. Greek art was essentially original; not in that it owed nothing to those who went before, but in its developement. Starting from a stereotyped conventionalism, which left in the hands of Asiatics would have only

altered, as Chinese and Indian art of the present day does, by gradually deteriorating,—they created an architecture as nearly perfect in every way as the human intellect can conceive. Having said thus much we are bound to add that we believe there is no architecture in the world less applicable to this country and the requirements of these times. Its very refinement and perfection, its strict rigid accuracy of taste, its severe beauty, while they were in perfect unison with the subtle mind of the highly educated Greek, would prevent its thorough appreciation by any of the busy, comfortable, heterogeneous European nations. The thought of the 19th century with its enormous stock of miscellaneous knowledge can never be at all like the less extended but more concentrated and refined thought of this extraordinary nation; and as to any development from Greek art without entire abandonment of its principles, we have not an idea that the thing will ever be accomplished. The only use that has been made in Europe of Greek architecture, with the least success, has been by simply copying; mouldings, sculptures, foliage, and all. This sort of thing we hold to be of no value whatever. And it is on this point that we think the writer above quoted entirely mistakes the significance of the facts of the case. He seems to fail to distinguish the difference between copying and adopting a style. By adopting we mean so making it our own that we can make it live, and grow, and, in fact, develop according to the changing tastes and requirements of the times and countries. It is not at all true to say that the 19th or 17th centuries had an architecture as peculiarly their own as the 13th or 16th. The Mediæval was fully as original as the Greek, it had indeed grown out of it, but had become so distinct as to have scarce a trace of its original source discernible: the architects themselves, in fact, never dreaming of any such thing, many of them probably never having heard of Greek art, and scarcely any having seen it. But in the various Renaissance periods the case has been entirely different. Imitation was the aim of the architect, not only in style, but in the most minute details, measurements and proportions. It was not original at all, except in as far as the arrangement of parts was concerned. The architecture of the middle ages, on the contrary, is allowed by Mr. Alex. Thompson to be perfectly opposite to that from which it originally sprang:—in other words it is original. It is in the strictest and most living sense national, i.e., our variety of it is so; and we fully believe that it is still capable of healthy development and life. If we believed that the Gothic revival was to be merely a renaissance in the sense of the cinque cento revival of the classic, that our architects were merely to copy or imitate what has gone before, we should have no sympathy with it whatever. We believe further that it is scarcely possible if our best architects make the requirements of the day their chief object, as we fully think they are at last doing, that they should fail to re-establish a national style. This, of course, cannot take place if through prejudice and clique influences, our national buildings are erected in classical styles. Gothic, if confined to Church purposes will never move much: without the lay, every-day life its capabilities will never be fully brought out.

But it is not only in the points mentioned above that popular prejudice

alone allows the Pointed style to keep its place. *Delenda est Carthago.* All that is said in its favour either might be better said of other styles, or is an appeal to prejudice. It suits the national taste, say its advocates: so much the worse for the nation, replies our lecturer, unless it can be proved (as it ought to be possible) that it is also the best style. It is all very well cutting the knot by saying, "*de gustibus non est disputandum.*" But this writer contends that there is such a thing as architectural truth, and that it is discoverable. It has been reached in Athens but not in Europe. But, at any rate, it is a Christian art. This is worse and worse; it is astonishing, says he, that "this most impudent assertion has also been accepted as sound doctrine even by earnest and intelligent Protestants, whereas it ought only to have force with those who believe that Christian truth attained its purest and most spiritual development at the period when this style of architecture constituted its corporeal frame." This curious passage is written by a gentleman who objects to appeals to the prejudices of people. Who ever heard of art being the gauge and test of spiritual religion? Of course, when Gothic is called Christian, it is as compared with real Pagan art, and unless Mr. A. Thompson altogether denies Christianity to the middle ages, he cannot object to such a comparison. But it is on its constructional defects that he is most severe. He can hardly speak with patience of the almost entire lack of science exhibited in this respect. The use of the arch itself is denounced as a deadly disease—its introduction has strewed Europe with ruins. Stonehenge is really more scientifically constructed than York Minster! One would imagine that Gog or Magog, or some other mighty and strong champion of strength was writing. However, to accept this as truth, it follows that durability is the sole test of scientific construction. Now, as a matter of fact, nature itself teaches us that mere durability is no sign of excellence. The most durable things in nature are the rudest and least useful. If you can produce a building that answers all the purposes for which it is wanted, and at the same time make it practically indestructible, so much the better, but if, as has ever at present been the case, the durability is to be purchased by every possible inconvenience and unfitness for the advanced civilization of the present day, present adaptability to our wants and the enormous increase of usefulness, must and should among rational men supersede mere strength. It is a great question whether the world would be benefited by an architecture so substantial as to be self-supporting when all human care was withdrawn from it, when in fact the particular buildings were no longer wanted. The ancients no doubt were practically acquainted with the arch, and used it to a trifling extent for the filling in of their flat roofs and more extensively for underground works, but it is mere assertion to say that they thoroughly understood its capabilities and rejected it on account of its dangerous qualities. If, as in the case of the Egyptians, labour and money were no object, one might indulge in monolithic visions of a granitic architecture that would defy time and all the elements; but we must of necessity in all great works economize our materials, and in no style of architecture that the world has yet known has this economy, and with it the free use of any materials which came to hand,

so fully been exercised as in the Gothic. If this had not been so, probably hardly one of the greatest achievements of the middle ages could have been accomplished, on account of the enormous expense which would have been required. The alleged weakness of the Pointed style has, we think, been very much exaggerated. We doubt if many buildings have succumbed to time which have been properly valued and taken care of. In many of the lamentable accidents that have happened to our ancient buildings the fault was not inherent in the architecture, but owing to some accidental circumstances which would never occur in similar buildings erected in the present day. The fall of the Chichester spire arose from its being erected on a weak rubble-built tower never intended to carry such weight, and to the base of that tower being injudiciously interfered with. There is no fear for the tower and spire as now re-erected. Then again the foundations were often so bad that even trabeated monolithic work would have been unable to stand erect. There is only one more point in the lecture to which we purpose calling attention. When Mr. Thompson speaks of Gothic as an imperfect art, we consider that he is really speaking in its favour. If it was so far perfected as to be incapable of further improvement and development we should rank it with the Athenian. We fully believe that it never did reach the perfection of which it is capable, and for this reason we hope that it may be left to us and our successors to carry it on, and, by making it our own, and honestly adapting it to all the multitudinous wants and comforts of such an age as this, to enlarge its already vast scope. For, be it remembered, that lovely and perfect as was the Greek art, the aim and applicability of the Gothic exceeded that of the other a hundred-fold. The art for example as practised in France, has been shown by Mr. Fergusson, in its richness of ornament, wide scope and high aim, its wonderful fancy, sculpture and decoration to have surpassed not only the Greek but also all the other ancient styles of architecture together.

Great as have been the things done by the mediæval architects, we believe that with all the science and enormous mechanical powers of the present day, still greater and better achievements are possible, if not now at no very distant period, provided our architects are true to themselves and that the prejudices of people of influence do not blight their efforts. For this reason, we are most anxious that the great public buildings now in contemplation may be carried out in the national style.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held, by the kind permission of the Dean of Westminster, in the Jerusalem Chamber, Westminster Abbey, on Thursday, July 26th, at 12.30, p.m.: present, A. J. B. Beresford Hope, Esq., M.P., the President, in the chair, J. F. France, Esq., the Rev. S. S. Greatheed, the Rev. G. H. Hodson, and the Rev. B. Webb. Mr. M. J. Lomax, Assistant Secretary, was also present.

The minutes of the last meeting were confirmed.

The Secretary announced that a space of 700 superficial feet had been assigned to the Ecclesiological Society in the Paris Exhibition. It was agreed to accept it: and to place it at the disposal of the Joint Paris Exhibition Committee.

The threatened destruction of Stanhope church, Durham, was discussed;—the memorial of the Northumberland and Durham Architectural Society on the subject having been laid before the Committee.

Mr. Slater submitted to the committee his new designs for a cathedral at Honolulu; and for rebuilding the nave of New Shoreham church, Sussex.

Photographs were exhibited of Mr. R. H. Carpenter's Pastoral Staff, executed for the Bishop of Chichester. In this beautiful design the figure of an angel, supported on the chased knop of the crook, stands below the crook itself, and inside the latter there is a pelican in her piety very delicately executed. A beautiful pastoral staff for the Bishop of Calcutta, designed by Mr. Arthur W. Blomfield, and executed by Messrs. Peard & Jackson for Messrs. Frank Smith & Co., was exhibited and much admired. A trilingual inscription is engraved on the staff. The following description accompanied it:

The metal work of the staff is silver parcel gilt. Care has been taken in the design to preserve the legitimate treatment of metal throughout.

The staff itself is of ash ebonized—this has been used as combining strength with lightness. The lamb in the centre of the crook has been made (by the Bishop's desire) moveable, and to be replaced with a jewel, because in some parts of his diocese the meaning of the emblem is liable to be entirely misunderstood.

The following ancient lines on the form and meaning of the pastoral staff are usually quoted in a shortened or mutilated form.

In baculi formâ, præsul datur hæc tibi norma,
Attrahe per primum, medio rege, punge per imum,
Attrahe peccantes, rege justos, punge vagantes,
Attrahe, sustenta, pulsa, vaga, morbida, lenta.

The committee examined a set of photographs representing the Castle Hotel, Aberystwith,—a fine specimen of secular Gothic,—by Mr. J. P. Seddon.

The Annual Report was considered and adopted.

The Meeting afterwards resolved itself into a *pro forma* Annual Meeting; the President in the chair.

The following Report was read by the Secretary, the Rev. B. Webb, and adopted.

TWENTY-SEVENTH ANNUAL REPORT OF THE ECCLESIOLOGICAL SOCIETY.

“In consideration of the Congress of the Archæological Institute having been held this year in London, and of our President having held the office of Chairman of its Architectural Section, it has been

thought expedient to restrict the Annual Meeting of the Ecclesiological Society to the formal transaction of necessary business, and to the reception of the Annual Report.

"We have first to chronicle with deep regret the loss of Dr. Whewell, whose services to the cause of Pointed architecture, both as a writer and as a builder, are known to every one. The very serious illness of our colleague, the Rev. J. M. Neale, has given occasion to the gravest apprehensions among his friends. One of our secretaries, the Rev. H. L. Jenner, has been nominated to the Bishopric of Dunedin, in the Middle Island of New Zealand.

"It is a matter of congratulation that the Archbishop of Canterbury has allowed us to add his name to our list of Patrons.

"The *Ecclesiologist* during the last year has been favoured with a translation of M. Reichensperger's admirable essay, 'Art every Man's Concern:' also with some very interesting papers from a correspondent living in Italy on San Clemente of Rome, the monuments of Ravenna, and the Roman Catacombs; and with a review, by Don T. J. Riaño, of Madrid, of Mr. Street's 'Gothic Architecture in Spain.'

"We proceed to enumerate the chief Ecclesiological facts of the year. Of new churches the following are the most conspicuous examples. Mr. Street has begun, or carried on, the churches of S. Saviour, Eastbourne, and SS. Peter and Paul, Teddington. He has also added a tower and spire to All Saints', Boyn Hill, near Maidenhead. Mr. Butterfield has designed the church of S. John, Babbicombe, near Torquay; and has begun a private chapel for Fulham Palace. S. John's College chapel, Cambridge, by Mr. Scott, makes rapid progress. Mr. Scott's new church of S. James, Leith, has been completed; and Mr. Ferrey has finished a church at Chetwynd, in Shropshire. Cork cathedral, by Mr. Burges, is rising. S. John's, Middlesborough, by Mr. Norton, and S. Mark's, New Brompton, and All Saints', Reading, both by Mr. St. Aubyn, have been consecrated. Mr. Brooks has finished two remarkable churches, S. Michael's, Finsbury, and S. Saviour's, Hoxton. S. Augustine's, Haggerston, by Mr. Wood- yer, is in progress. Mr. Buckeridge deserves great praise for his design for the convent and chapel of the Holy Trinity, Oxford. Mr. Truefitt is about to build in more solid materials his temporary octagonal church of S. George, Tufnell Park, Holloway. S. Martin's, Haverstock Hill, by Mr. E. B. Lamb; S. Barnabas', Edgeware Road, by Mr. A. W. Blomfield; and All Saints', Newington Butts, by Messrs. Parris and Field, are new London churches, which we reserve for future notice. Mr. Blomfield's Radcliffe Infirmary chapel, at Oxford, is worthy of all praise. Mr. Crossland's church of S. Stephen's, Copley, Yorkshire, is one of the most successful of the year. Holy Trinity, Worcester, by Mr. W. J. Hopkins, contains the famous roof of the destroyed Guesten hall. Mr. Slater's S. Peter's, Edinburgh, has been finished. The college chapel at Hurstpierpoint, and S. Peter's, Devizes, by Messrs. Slater and Carpenter, have been consecrated: these architects have designed a church for Christchurch, Bootle, near Liverpool. They have also made an entirely new design for a cathedral at Honolulu. S. Luke's, Maidenhead, by Mr. G. R.

Clark, is an unsatisfactory building. Messrs. T. Smith and Son have built a very good English church at Stuttgart, dedicated in honour of S. Catherine; and Mr. Withers' English church at Wildbad must be noticed. The fine church of the Resurrection at Brussels, by the last-named architect, is making progress. The English Chapel at Stockholm has been consecrated. Mr. Gordon Hills has designed a church for Malta, which is very creditable. It must not be forgotten that at Liverpool Mr. Summers has designed a church for the Greek congregation, in Byzantine architecture.

"Of foreign works we have to notice the scarcely worthy design, by M. de Fabris, for a new western façade to the Duomo of Florence; and the extraordinary church, built of iron and concrete, at Vésinet, near Paris, by M. Boileau. The church of S. Barbara, at Breda, by M. Cuypers, with some other of his works, has been noticed in the *Ecclesiologist*.

"The list of church restorations is, as usual, a long one. In spite of the unfortunate example set by the authorities of Lincoln, we have reason to hope that the word 'restoration' is becoming less and less synonymous with 'destruction.' Mr. Scott has in hand Salisbury cathedral and Gloucester cathedral, and will soon begin upon the Westminster chapter-house. The lantern at Ely cathedral is nearly finished. Bath abbey church, and the fine church of Berkeley, Gloucestershire, are also in his hands. The spire of Chichester cathedral, rebuilt by Mr. Scott and Mr. Slater, has happily been completed. Mr. Butterfield has finished the restoration of S. Cross, Winchester, and that of Milton Ernest church, Bedfordshire. He has also taken in hand the collegiate church of Heytesbury, Wiltshire. Messrs. Lewis and Slater are proceeding with S. Bartholomew's, Smithfield. Mr. J. P. Pritchett assisted Mr. Scott in the restoration of S. Cuthbert's, Darlington, now finished. Mr. Street has in progress the restoration of the thirteenth century garrison chapel at Portsmouth, and has finished a remarkably successful work in Monkland church, near Leominster. Cowley church, near Oxford, and Burnham, Bucks, by the same architect, must also be mentioned. Mr. Deane continues the thorough restoration of Kilkenny cathedral. Messrs. Slater and Carpenter have in contemplation the rebuilding of the nave of New Shoreham church, Sussex: and there is some hope that the nave of Bristol cathedral may ere long be undertaken. Mr. Ewan Christian has completed the thorough restoration of the collegiate church of S. Peter, Wolverhampton. The curious Laudian Gothic church of S. John's, Leeds, is to be restored by Mr. Norman Shaw. Mr. S. S. Teulon has finished the restoration of Horsham church, and Mr. Woodyer that of S. Nicholas, Newbury. A very complete restoration of S. John Baptist's, Frome Selwood, Somersetshire, has been effected by Mr. C. E. Giles. Mr. White has restored Cavendish church, Suffolk; and Mr. Jacques, a local architect, the church of S. Nicholas, Gloucester. The restoration of S. Helen's, Bishopsgate, by Messrs. Wadmore and Baker, makes progress. Messrs. Kirk and Parry have in hand the well-known church of Heckington,

Lincolnshire. S. Benedict's, Cambridge, has been further restored, without (we are sorry to hear,) the aid of a professional architect. Mr. Smirke's restoration of the Chapel Royal, Savoy, has not been a satisfactory one. Worcester cathedral, we fear, has been flayed inside and out, almost as fatally as Lincoln.

"The completion of the restoration of Winchester High Cross, by Mr. Scott, must be chronicled. It has given rise to a curious iconographical controversy as to the right way of holding the pastoral staff in an episcopal effigy.

"Of 're-castings' of classical or renaissance designs we have to notice specially the excellent treatment of Banbury church by Mr. A. W. Blomfield, assisted in the decorative part of the work by Messrs. Heaton, Butler, and Bayne. Mr. S. S. Teulon has also re-cast into a Byzantine form the ugly shell of Ealing church.

"Of works in sculpture or decorative art we must mention the carved reredos at Great S. Mary's, Cambridge, by Mr. Armstead; some statues in the south porch of Canterbury cathedral by M. Phylffers; and the carved reredos of S. Michael, Finsbury. A sculptured reredos, from Mr. Street's designs, is contemplated for the church of S. Andrew, Wells Street. The mosaic reredos for Westminster Abbey, by Messrs. Clayton and Bell, must be noticed. The chancel of Chislehurst church, Kent, has been richly painted by Messrs. Harland and Fisher. Mr. J. P. Seddon has coloured the interior of Christ church, Broadway, Westminster, very successfully. Mr. Leighton's mural paintings at Lyndhurst church, Hants, have been completed.

"Good schools have been designed for S. Philip's, Clerkenwell, by Mr. Withers; for the Mote, near Maidstone, by Mr. Clarke; for All Saints', Reading, by Mr. St. Aubyn; and a parsonage for Newbottle, Durham, by Mr. C. Hodgson Fowler.

"Of 'instrumenta' we may mention Mr. Burges' design for a pastoral staff for the Bishop Designate of Dunedin (which was illustrated in the *Ecclesiologist*;) Mr. Carpenter's pastoral staff for the Bishop of Chichester; Mr. Blomfield's pastoral staff for the Bishop of Calcutta; and an elaborate metal letter, for Louth, Lincolnshire, by Mr. Withers.

"The progress of Pointed Architecture in the secular branch of art is one of the most remarkable features of the year. In the first place Mr. Scott has been chosen to build in this style two enormous works—the Midland Railway Terminus and Hotel in London, and the University Buildings in Glasgow. Mr. E. M. Barry is making some additions to the Palace of Westminster in New Palace Yard. Mr. Seddon's Castle Hotel at Aberystwith is a very bold and successful design. Mr. Waterhouse is engaged on the Exchange at Manchester, the Union at Cambridge, and the Junior University Club in London. We have seen a picturesque design for new Baths at Brighton by Mr. Scott; and one by Mr. A. W. Blomfield for rebuilding the Hall of the Grocers' Company in London, which we hope will be adopted. Keighley Town Hall, by Mr. G. R. Green; Rochdale Town Hall by Mr. Crossland; and Chester Town Hall by Messrs. Lanyon, Lynn, and Lanyon; are all most

ornate structures. Mr. E. W. Godwin's Town Hall at Congleton has been opened, and we are glad to say that he is commissioned to carry out the new Courts at Bristol, incorporating with them the mediæval house, known as Colston's House, which was lately threatened with destruction. The new French Hospice in Victoria Park by Mr. Roumieu deserves notice : as does also the Masonic Hall and Club-house at Leeds designed by Messrs. Perkin and Son. Messrs. Slater and Carpenter are proceeding with the Lower Middle Schools of S. Saviour's at Ardingley, Sussex ; and have finished the Yeatman Hospital at Sherborne. Mr. Woodyer's Surrey County Schools at Crawley have been opened. That gentleman has also made large additions to the collegiate buildings at Bradfield. The Randolph Hotel, Oxford, by Mr. Wilkinson, is finished. Mr. T. N. Deane has designed a new range of college-buildings at Christ Church, Oxford. Mr. R. W. Drew has built a fine Gothic Mansion at Leigh Park, near Portsmouth ; and Mr. Norton one at Tyntesfield, near Bristol. That at Winscott, Devonshire, by Mr. White, is in an extremely early form of the style. The Dramatic College at Maybury, by Messrs. Smith and Son, affects the forms of Gothic : and so, among other banks, warehouses, &c., built in London, in Cannon Street, Victoria Street, Westminster, and elsewhere, do some warehouses from the design of Mr. R. W. Edis, in Wood Street, Cheapside. The Drinking Fountain at Westminster by Mr. S. S. Teulon approaches completion ; and we must also notice a good monumental fountain in King Street, Cheapside, close to Guildhall. For Bombay Mr. Burges has designed a School of Art in a kind of Orientalizing Pointed style. Unusual interest will attach to the competitions for the new National Gallery and the Palace of Justice. We sincerely hope that Pointed designs may be chosen.

"We must notice here the generally successful restorations carried on at the Guildhall of London by Mr. Horace Jones, the City architect.

"We are bound to tender our gratitude to Mr. Gladstone and Mr. Cowper for having obtained a vote in supply for the restoration of the Chapter-house of Westminster.

"The preservation of the threatened screen of Christchurch, Hants, and of the church of S. John, Leeds, are hopeful signs of the growth of a conservative feeling for ancient monuments. Most unhappily, in spite of all opposition, the flaying of the exterior of Lincoln cathedral has been persevered in. We hear with regret that the destruction of the fine church of Stanhope, Durham, is in contemplation.

"The year has not been particularly fertile in books of ecclesiological interest. Foremost among those that have appeared is Professor Willis' Monograph on Glastonbury. Mr. Winston's various works on Glass Painting have been republished in a collective form. Mr. Fergusson's History of Architecture has begun to be re-issued in a new form. Mr. Buckler has published a work on the architecture of Iona cathedral. Archdeacon Freeman's pamphlet, entitled 'Rites and Ritual,' is a very important contribution to the ritualistic discussion of the day :

to which we must add the work of another of our colleagues—the Sermon on the Ritual Law and Custom of the Church Universal, by Dr. Jebb. Mr. Walker has published a careful English translation of the Liturgy of the Church of Sarum: and the Rev. Orby Shipley has put forth a useful comparison of the Anglican Liturgies of 1549 and 1662.

“Among other signs of progress may be mentioned the fact that a joint committee has been formed among the various Architectural Societies of London, under the Royal Institute of British Architects, for the purpose of providing that English Architecture shall be worthily represented in the approaching French Exhibition. We may add that the Institute has appointed among its Prize subjects for next year a Gothic Theatre and a ‘restoration’ of the famous cathedral of Old S. Paul’s. Our own prizes, for enamelling, offered in connection with the Architectural Museum, were very successful.

“In conclusion, we think we may congratulate the Society on the continued healthiness and activity of the Gothic Revival.”

The Treasurer, J. F. France, Esq., laid a statement of the Society’s accounts before the meeting.

The following gentlemen were elected as members of the committee for the ensuing year:—the Rev. William Scott, J. F. France, Esq., the Rev. Benjamin Webb, the Rev. H. L. Jenner, the Rev. J. M. Neale, and T. Gambier Parry, Esq.

It was agreed to request the old auditors, Alfred Baldwin, Esq., of Stourport, and W. H. M. Ellis, Esq., of Monkstown, to retain their offices for a second year.

A vote of thanks was passed to the Very Rev. the Dean of Westminster for the use of the Jerusalem Chamber for the purposes of the meeting.

A Committee Meeting was held in the Jerusalem Chamber immediately after the Annual Meeting: present, the President, in the chair, J. F. France, Esq., and the Rev. B. Webb: at which all the former members of the committee were re-elected, and the former officers were also re-appointed. The Rev. J. Fuller Russell, B.C.L., was also added to the committee.

After adjourning, a party of the members visited the chapter-house, the crypt under it, the works for the new reredos, (near which were seen the two lately-excavated bases of the Confessor’s church,) and the triforium of the abbey.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE Annual *Conversazione* of the Royal Institute of British Architects was held at their rooms, 9, Conduit Street, Hanover Square, on Friday, the 20th instant, when in addition to a large assemblage of members of the Institute, the following, invited by the President and Council were among the guests present, viz., the Earl of Effingham, Lord Talbot de Malahide, Lord Ernest Bruce, Vice-Chancellor Sir W. Page Wood, Sir John Boileau, Admiral Sir G. Back, Mr. Babbage, &c. A considerable number of members of the Archæological Institute, at present assembled in London for their annual congress, also attended the *Conversazione*.

A large collection of works of art was exhibited, among which were the following; two volumes of drawings and prints illustrative of the topography of ancient London, lent by the corporation of the City of London; a collection of very curious and interesting drawings of the palace at Westminster, lent by Mr. J. Dunn Gardner; a large drawing of Inigo Jones's designs for the palace at Whitehall and other works, contributed by William Tite, M.P., Past President; a series of photographs and drawings of S. Paul's Cathedral, lent by F. C. Penrose, Fellow, architect to the cathedral; a collection of drawings of various parts of Westminster Abbey, lent by G. Gilbert Scott, Fellow, R.A.; and numerous drawings of buildings of modern London, exhibited by Messrs. D. Brandon and T. Hayter Lewis, Vice-Presidents, Messrs. Sydney Smith, R.A., D. Burton, F.R.S., A. Ashpitel, G. E. Street, A.R.A., Horace Jones, city architect, E. I'Anson, J. P. St. Aubyn, G. Somers Clarke, J. Peacock, R. H. Shout, R. Brandon, J. Thomson, W. Slater, E. Woodthorpe, W. White, W. Burges, H. Carr, J. T. Perry, E. Bassett Keeling, Skinner Prout, Matthew Noble, and others. A very interesting collection of drawings and sketches of buildings in Egypt, by R. P. Spiers, was also among the attractions of the *Conversazione*.

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE first excursion for the present year took place on June 26, when about thirty ladies and gentlemen assembled at the Evesham railway-station a little before eleven o'clock, and thence proceeded in carriages to inspect the churches of Church Honeybourne, Cow Honeybourne, Bretforton, Badsey, and Wickhamford. The weather was brilliantly fine, the great heat of the unclouded sun being tempered by a refreshing breeze, and the society was honoured by the attendance of a much larger number of ladies than usual. A ride of about six miles through a pretty rural country, brought the party to Church Honey-

bourne, where the tour of inspection had been arranged to commence, and where the visitors were received by the Rev. J. G. Knapp. The Rev. G. S. Morris, of Bretforton, the Rev. H. G. Faussett, of Littleton, and others, were also waiting here to join the expedition. Mr. Severn Walker pointed out the architectural characteristics of the various churches, and read a few historical notes connected with the different parishes. Most of the churches and manors belonged to the Abbey of Evesham, the larger share of the lands having been at the Dissolution granted to Sir Philip Hoby, while several of the advowsons passed to the Dean and Canons of Christ Church, Oxford.

The church of Church Honeybourne consists of chancel, nave, south porch, and western tower surmounted by a lofty spire. The chancel is Early English, having single trefoil-headed lights on the side, and a triplet under a containing arch at the east end. The nave contains Decorated windows, but the original walls were raised considerably late in the fifteenth century, a nearly flat open roof erected, and a range of clerestory windows inserted on the south side. The tower and the porch also belong to the Perpendicular period. The former has merely a small and plain square-headed window, and narrow, oblong openings or slits, instead of the usual west and belfry windows. The porch is roofed with massive stone slabs, supported on ribs of the same material, as at Hampton, near Evesham. The chancel has recently been provided with new fittings, pavement, and open roof, at the expense of the Ecclesiastical Commissioners; but the altar table is very small and mean—suitable enough for a parsonage-hall, but quite out of character with its present situation and sacred purpose. The nave was restored some years ago, before the principles of church architecture were understood, the seats having doors, and a western gallery being retained.

Cow Honeybourne chapel, or church, though united to its near neighbour Church Honeybourne, is in the county and diocese of Gloucester. This structure, as is generally known, was for a long period—ever since the Reformation, probably—shamefully desecrated by being converted into cottages, which were occupied by several poor families. In 1856 the property was advised for sale by the Poor-Law authorities, when several members of the Architectural Society and a few other gentlemen subscribed the sum of £190, and purchased the old church. It was afterwards rebuilt, with the exception of the tower and a small portion of the chancel walls, under the direction of Mr. W. J. Hopkins, of Worcester. The purchase-money of the old building was given back towards its restoration, the rest of the funds being raised by the exertions of the Rev. J. G. Knapp, curate in charge of the parishes. The church is now a simple and appropriate little structure, comprising chancel, nave, north porch, and west tower. It is in the Decorated style, except the tower, which belongs to the Perpendicular period, as does also a window on the north side of the chancel. The interior is filled with plain open seats, but funds are still required for font, pulpit, and chancel fittings. Had it not been for the exertions of Mr. Patrick, the treasurer, and other members of

this society, the property would most probably have been entirely lost to the Church; and as the names of the original purchasers have, we believe, never been published, a list is appended. It will be satisfactory to them to know that their liberal response to the society's appeal on behalf of the long-deseccrated church has not been in vain, the renovated building being filled with an attentive congregation every Sunday evening. Service is also celebrated on Wednesday evenings throughout the greater part of the year. The Hon. F. Lygon (now Earl Beauchamp,) £20; H. G. Goldingham, Esq., £30; £10 each by Lord Harrowby, Sir E. A. H. Lechmere, Bart., the Ven. Archdeacon Thorp, W. Hancocks, Esq., Miss Loscombe, Miss L. C. Loscombe, F. Preedy, Esq., Rev. W. Parker, the late T. B. Vernon, Esq., W. J. Hopkins, Esq., and J. Severn Walker, Esq.; £5 each by the Revs. T. L. Claughton, Dr. Collis, W. Godfrey, and G. D. Bourne, Hyla Holden, Esq., and Wm. Knott, Esq. Mr. Patrick acted as solicitor for the subscribers gratuitously.

Bretforton Hall, the next resting place, though possessing no archaeological interest, was not the less a point of attraction, for here Mr. and Mrs. Dixon had most kindly provided a sumptuous and elegant luncheon for the excursionists, who appeared thoroughly to appreciate the bountiful provision made for their refreshment after a hot and rather dusty drive. At the conclusion of the repast the Rev. H. G. Faussett, on behalf of the society, thanked the host and hostess for their kind and liberal hospitality, and Mr. Dixon expressed himself as much pleased at having had the opportunity of welcoming the ladies and gentlemen present at his house, and hoped he might meet them again under similar circumstances. An adjournment then took place to the lawn, where a few minutes were agreeably spent beneath the welcome shadow of a magnificent walnut-tree—probably the largest in the county. Reluctant as all were to leave this delightful spot, the call of the secretary to their ecclesiological investigations could not be resisted, and after a walk of a few hundred yards the visitors found themselves within the walls of the old church of S. Leonard, at Bretforton, which is the largest church included in the day's programme. It has a long chancel, nave, with north and south aisles, each terminating in a transeptal chapel, two modern porches, and a western tower. The nave arcades are Transitional Norman, some of the capitals being curiously carved, one especially, which is supposed to represent the legend of the "Maid Margaret." There is no chancel arch, and the roof extends in one unbroken length from east to west. The rood-screen was destroyed about fifty years ago, but the steps leading to the loft still remain at the north-east angle of the south transept. The font is a plain circular bowl of Norman date. There are windows of the Early English, Decorated, and Perpendicular styles. The tower contains a good peal of bells, and, like all the towers in this district, dates from the fifteenth century. The interior is disfigured by ugly pews and a western gallery, only one of the old carved bench-ends remaining. The east window is filled with stained glass, by Preedy, in memory of Lieutenant Ashwin, who was

killed at the Redan before Sebastopol. There are three ancient crosses on the gables; and the village contains a few quaint old timber houses. A halt was made on the way to Badsey, to look at an old farm-house that was formerly a grange of the abbots of Evesham. It contains a vaulted cellar and a long room, probably a dormitory, with a good roof of canted rafters. Externally there is a good gable, with its original hip-knob; a large barn and the ancient fish-pond also remain. Badsey church has an advantage over its neighbours in possessing a much more lofty and massive tower, with good west and belfry windows, and surmounted by an embattled parapet, having four angles and four intermediate pinnacles. The body of the church, however, is not commensurate with the tower to which it is attached, being of small size and inferior architectural character. On the north side of the nave is a good Norman doorway. There are two or three good plain fourteenth-century windows, and a three-light Perpendicular one under a semicircular arch at the east end, but the nave is lighted by hideous modern openings in the walls and a dormer in the roof. The font is hexagonal, with an attached shaft at each angle of the base. This church has one fine feature that is wanting in the others visited on this occasion, namely, a lofty tower arch, which, however, is hidden from the nave by a plaster partition. The transeptal chapel has a richly foliated gable cross, which is remarkable on account of its being placed parallel with the ridge of the roof instead of with the gable, the object, no doubt, being to make it face east and west. A stained glass window, by Preedy, was placed in the transept in 1854; and it is hoped that a general restoration of the whole building may take place ere long. The colour of the new altar and pulpit hangings was rather startling, but for this the rector is not in any way responsible. The rector, the Rev. T. H. Hunt, being unavoidably absent from home, was represented by Mr. Jones, the churchwarden, who courteously attended the visitors both here and at Wickhamford. Mr. Hunt also kindly forwarded some interesting particulars respecting the church, &c., from which it appears that the lord of the manor claims the bite of the churchyard, the fences, the chancel, and half the fees! The bells have recently been rehung at a cost of £55. They are supposed to be the oldest in the neighbourhood, and a copy of an inscription on one of them was exhibited by the clerk, and examined with much interest.

In the village is a simple school-house, erected in 1854 from Mr. Perkins's designs; also a few old stone houses with mullioned windows and lofty gables.

Wickhamford church was found to be a very unpretending little structure, with a Late Perpendicular western tower, a chancel, nave, and modern porch. Examples of Decorated work occur in the windows, and at the east end of the nave-roof, over where the rood-loft stood, is some good oak panelling. The pews, seats, and gallery front are also of richly-carved oak—principally the linen pattern—and are reported to have been brought from London by Lord Sandys, at whose expense the church was "repaired and beautified" in 1841, as is

rather ostentatiously stated on a marble slab over the chancel-arch. On the north side of the chancel are two gorgeous and elaborate canopied seventeenth century monuments of alabaster and marble, with recumbent effigies of Sir Samuel Sandys, and his son, and their wives. The father and son died in the same month—September, 1624. Sir Samuel was the son of Archbishop Sandys of York, an ancestor of the present Lord Sandys, and the purchaser of Wickhamford from the Throckmortons. The manor-house adjoins the churchyard, and is a picturesque half-timbered structure, with an old circular stone dove-cot.

About half-past five o'clock between thirty and forty ladies and gentlemen partook of a cold collation at the Crown Hotel, Evesham, the Rev. H. G. Faussett, rural dean, officiating as president, and Mr. Severn Walker as vice-chairman. A few toasts were drunk, including "The Queen," "The Chairman," "The secretary, Mr. Severn Walker," and "The Ladies." Some of the party returned by the seven o'clock train, but many remained for the last train, and, accompanied by the Rev. M. Wood, vicar of Evesham, examined the churches of All Saints and S. Lawrence. The former is frightfully disfigured by the most unsightly and uncomfortable pews and galleries imaginable, and calls aloud for restoration. It was satisfactory to learn that some alterations were contemplated in the wretchedly arranged church of S. Lawrence, which was considered at the time of its reparation in 1836 to be quite a model of church restoration. The excursionists were indebted to the Rev. R. Cattley for the treat of listening to the beautiful peal of bells in the Abbey tower. After a glance at the secular antiquities of the town, a move was made towards the railway station, and the last detachment of ecclesiologists arrived at Worcester at about half-past nine o'clock, somewhat fatigued, but highly delighted with the day's proceedings.

NEW CHURCHES.

S. Bartholomew, Dublin.—This new church, designed by Mr. T. H. Wyatt, is to cost £7,000. Judging from a perspective view of the exterior, taken from the north-east, it will be an ornate structure of Middle-Pointed style. It has a nave, a choir, (forming the lowest stage of a tower and spire,) and a projecting apsidal three-sided apse. The nave has no north aisle, but a couple of separately gabled contiguous chapels projecting from it at right angles, besides a western porch. A vestry, with lean-to roof, abuts against the northern wall of the choir. The apse has two-light traceried windows on each face, and buttresses rising into lofty pinnacles at each angle. The central tower, which wants repose and simplicity in its lower stage, is surmounted by an octagonal belfry-turret, from which rises a rather lofty octagonal stone spire. The base of the spire rises from between angle pinnacles and an open parapet. An angle belfry-turret projects at the

north-east corner of the tower. The design has many good points. Of the interior arrangements we know nothing.

S. Saviour, Highbury, London.—This cruciform church, designed by Mr. White, makes progress. We reserve criticism till we can see it finished. But we regret its small proportions, although provision is made for further extension.

SECULAR WORK.

Castle Hotel, Aberystwith.—We may congratulate Mr. Seddon on the beauty and originality of the designs which he made for this noble hotel. The photographs of the building, which have reached us, show an immense structure, with a frontage of five hundred feet, of a very Early-Pointed style, with a rather French character. We know no bolder or more successful adaptation of Gothic to modern secular life than this building. The mouldings are pure but exceedingly rich, and we notice great variety and beauty of floral carving. Nothing can exceed the picturesque combination of the roofs, gables, towers, and chimneys, in the exterior grouping; with the long ranges of windows, oriels, and dormers. Inside the details are equally decided. Indeed a picturesque fireplace in one of the coffee-rooms is almost *too* mediæval. This room is no less than one hundred feet long; and is divided from the bar by a triplet of Pointed arches borne on marble columns.

CHURCH RESTORATIONS.

S. —, Longparish, Hants.—Mr. White is carrying on some further embellishments of this already well-restored church. The organ aisle is now provided with a screen, and an ornamental metal cross with cresting has been added to the chancel-screen. A lich-gate has also been built.

S. Mary, Vincent Square, Westminster.—We notice with pleasure some excellent improvements in this badly designed church. A large choir has been formed; a reredos with some coloured ornamentation has been introduced; the organ has been brought down from a western gallery, and placed on the floor close to the choir on the north side, forming an enlarged vestry behind it; the seats have been lowered; and much coloured decoration given to the ceiling. The result is a very church-like interior, in spite of the mean architecture of the structure.

The crypt of *S. Stephen's Chapel*, in the palace of Westminster, has been enriched with a costly reredos by Mr. E. M. Barry; and its altar has been furnished with a frontal richly embroidered, from the same gentleman's designs.

NOTICES AND ANSWERS TO CORRESPONDENTS.

The Rev. Mackenzie Walcott's *Memorials of Winchester* will be a valuable companion to any one visiting the White City ; but it sadly wants a plan, both of the town and of the cathedral.

Ritual Inaccuracies, (London : Masters,) by the Honorary Sub-Sacristan to the " Society of the Blessed Sacrament," is, we fear, a book that will more certainly give occasion to the enemy to blaspheme, than it will help or instruct the faithful. It is a kind of detailed Ceremonial. But to most people the *minutiæ* here recommended would be intolerably burdensome. It seems to be very easy for reverence to degenerate into a very bondage of trifles. We regret this the more, because we are certain that a judicious and moderate Ceremonial would be largely useful.

S. Benedict, Cambridge.—An anonymous correspondent—whose assertions we are unable to prove—complains, that during the recent restoration of this church, the remains of an ancient holy-water stoup, bearing traces of colour, were needlessly destroyed. He describes other features of interest as having been brought to light ; but we wait for confirmation of his report.

A correspondent sends us the hideous wrapper of a former number of *The Church of the People*, with comments on the church-interior there represented. Certainly the arrangement is as bad as possible. The altar is incorrectly vested, and has no superaltar, cross, nor candlesticks. There is a reading-desk under a pulpit : and large placards headed " Hymn ——" hang about the nave. The architecture is also of the most miserable kind. *The Church of England Temperance Magazine* (we may observe) has employed a far better artist to design a Gothic frontispiece.

Under the title of *The Old Church of S. John of Froome*, the vicar, the Rev. W. J. E. Bennett, has published a very readable account of that interesting building—its original foundation, its successive injuries, spoliations, and defilements, and its recent noble restoration. A ground-plan would have made this little volume more useful for visitors, as a guide-book ; and we must protest against the two miserable woodcuts representing the north and west sides of the church, with which the book is deformed.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXVI.—OCTOBER, 1866.

(NEW SERIES, NO. CXL.)

SUPPRESSION OF MONASTIC ORDERS IN ITALY.

(*A Communication.*)

ON the 17th of June the great Hall of the *Cinquecento* in Florence's grand old public palace was the scene of a proceeding that excited comparatively little interest at the time, and soon appeared to be quite forgotten by the national mind, amid the absorbing interests of a momentous struggle, the first act of which on the battle field, south of the Alps, took place seven days after the Chamber of Deputies had passed by a great majority, 179 against 45 votes, the Bill for the General Suppression of Religious Orders in the Italian Kingdom, without one exception for males or females, or deference to one claim, however venerable, however appealing to sympathy or respect. In the debates on this topic, begun ten days previous to the 17th, had been indeed much argument warmly sustained, with considerable array of facts, from the opposition, especially from the Sicilian deputies, who urged that this measure would be unacceptable, provocative, prejudicial to their island, where the monastic system has attained such high development, and is still represented by so many illustrious establishments. Exemption had been proposed for the Tuscan Camaldoli, a centre of large charities to all its neighbourhood among the Apennine valleys; for the entire Order of Hospitallers known in this country as “Benfratelli,” (founded by S. John Calabita;) and to the ever admirable Sisters of Charity,—but all in vain! and alike were thrown away appeals to the more generous and compassionate feeling that could scarcely fail to enlist itself in the cause of such institutions, at least to such extent as to desire the modification of proceedings hostile to, and bringing misfortune upon, their members. A combination of circumstances occurred to accelerate this catastrophe for the fate of the cloisters; as the war supervening and the parliamentary session being necessarily interrupted, it was deemed requisite to dispense with constitutional arrangements, so that

together with some other bills recently voted by the lower house, that in question had to be at once submitted to the ratification of the crown, without being brought before the senate, in which sphere it had been anticipated that stronger opposition would have been made, if not sufficient to effect the rejection of the measure thus carried by a departure from precedent, without concurrence of the upper house. The tenor of the speeches in support of this bill was, as it struck me, characterized by hardness and levity, but too indicative of the indifference and low tone of religious feeling now so prevalent among the educated classes, nor indeed confined to such alone in this country. After a few days was gazetted, under date 7th July, the "Decree of the Suppression of Religious Corporations," with the signature of the Prince di Carignano, now acting as Regent during the absence of the King, and also those of two ministers.

The law imports, according to the first three among thirty-eight clauses,—That Orders, Corporations, and Religious Congregations, whether Regular or Secular, as well as asylums and places for education involving the observances of community-life, and partaking of the ecclesiastical character, are no longer recognized in the State. That all houses and establishments pertaining to such are suppressed. That the members of such shall enjoy, from the day this edict appears the full exercise of all civil and political rights. That to the "Religious" of both sexes, who since the 18th January, 1864, have made profession by solemn and perpetual vows, and who belong to monasteries, &c. existing in this kingdom, is conceded an annual stipend regulated as follows:—To priests and choir-nuns of the orders living on their own property, 600 francs, if above 60 years of age; 480 francs if between 40 and 60; 360 francs for those under 40 years; to the priests and choir-nuns of Mendicant orders, 250 francs without distinction; to the lay-brothers and *converse* (or sisters engaged as servants) in the former classification, 300, 240, or 200 francs according to the same conditions of age; and to those in the latter (of Mendicant orders,) 144 francs if past 60 years, 76 francs if below that age; while those suffering incurable infirmities will be entitled, in the case of the endowed orders, to the maximum specified, and in the case of the non-endowed, to the amount of 400 francs per annum; and those nuns who have taken vows since the date indicated, may have their dowry restored, if such have been absorbed into the patrimony of the convent. As to objects serving for divine worship, pictures, statues, vestments, church furniture, such shall be preserved for their original uses where found; and in respect to monasteries illustrious for monumental character or artistic contents, it is announced that special provision shall be made by government for the care and good keeping as well of the edifices as of all such valuables, and this, as expressly stated, in regard to the more celebrated centres whose fate must excite interest, and which it was generally expected would have been altogether exempt, Monte Cassino, Trinita, Della Cava, S. Martino della Scala, Monreale, (all these being Benedictine, the last two near Palermo,) and the Certosa of Pavia, as well as to other centres distinguished for monumental character, for literary or artistic wealth; while works of art, books, archives, MSS., &c., not

to be left within the walls of the cloister, will be transferred to the public libraries or museums of the respective provinces,—an arrangement at all events to ensure their enjoyment by larger numbers; though it must be owned that the manner in which such treasures have been guarded and utilized in cloisters has generally been most creditable to the monks. All monastic premises, except (as we may infer) those of the above-named and more celebrated abbeys, are to be given up to the magistracies of the several provinces, if demand for this be made within a year, and if requisite, for purposes of public beneficence, to serve as schools, hospitals, infant asylums, or retreats of the poor. The nuns who desire, and within a given period petition, to be allowed to remain in their convents may do so, but, when reduced to not more than six, will be removed to join other sisterhoods still inhabiting premises where they may be undisturbed,—a humane regulation that goes far to apologize for the rest.

During several months previous to the debate on this law, public meetings had been held in various Italian cities, and with special demonstration at Bologna, Perugia, Brescia, Palermo, to express approval of the proposed measure, and petition for its adoption; whilst on the other hand petitions had been prepared in an opposite sense, to no avail, and certainly little corresponding to the declared feeling of the majority. Those petitions in favour of the cloisters would have been significant if otherwise recommended; but in the analysis to which they were subjected by the committee *ad hoc* it was found that many were signed by persons whose quality is utterly unknown, save in the case of priests, monks, and friars on the list, that in some two thirds of the signatures consist of the *cross* in lieu of the name which the individual could not write; in others all the names are in the handwriting of the parish priests who figure among the rest; in others, the priest attests that “a third person,” without giving name, has signed for the illiterate; while some of these petitions have female signatures alone, and many are drawn up with exactly the same formula, apparently taken from some prescribed norma. (See a full report in the *Esaminatore* of Florence, 15th March, 1865.)

From the able periodical above-named I translate the remarkable attestation in favour of this law, and which I believe expresses the view of the intelligent majority:—“None among the projects of law affecting ecclesiastical affairs ever submitted to our national legislation has been fraught with changes of such immense importance; none has been so pregnant with hopes for the future of Italy. We welcome it as a luminous proof that our legislators, as representatives of the catholic laity, are beginning with fixed purpose to enter upon the only way by which, as we are convinced, we may be able to attain the desirable solution of ecclesiastical problems, and especially to effectuate this,—*the reintegration of ancient and indubitable catholic rights for exercise by the faithful and by the clergy:*” reference here, I should add, being not only to the suppression of monasteries, but to the project for the reordering of ecclesiastical property, at the same time brought forward.

It should be remembered that, in consequence of the several decrees affecting the religious orders in Italy, each indicative of more and

more marked disapproval, and in their totality showing the progress of the hostile spirit now so prevailing,—these bodies had been, with but few exceptions, condemned to prospective dissolution, and almost all their novitiates closed long before this severer measure that denies even the peace of the cloister for life's remaining years to but a few inmates.

One is inclined to ask, what is the immediate provocation given by religious orders in this country, so long their chief centre, and the birthplace of so many? What other than the least worthy motive, the desire of confiscating their property for the purposes of State, can have led to this last procedure, which is in fact but the sequel and complement to that carried by the Piedmontese Chambers in 1855, which struck at all the monastic institutions except a certain number of those dedicated to special offices of charity or utility? And, above all, what is the source of the feeling of bitterest animosity now so declared against them, so manifest in the expressions of the popular temper as finding vent in whatsoever channel, journalism, light literature, periodicals, caricatures, the stage, the political platforms in the Italian life of the present?

It was prophetically said by a living Italian statesman, Cibrario, that the divorce of the cause of the Church from the cause of civil progress would be attended with more evil both to one and to the other, than it would be possible for a single generation to see or apprehend. Those words were written in reference to the reactionary policy inaugurated at Rome after the papal restoration in 1849; and the whole course of this land's history in the years subsequent has been their confirmation. In the now increasing and portentous growth of a scoffing and utterly negative infidelity among the Italians, it is impossible not to see the result of a great provocation; and at the same time we may be led, from various facts, to infer the event of pushing that provocation to its utmost length; of risking everything, and trying every means, at whatever danger to national religion, to the peace of consciences and the harmonies of social life, for one interest and with the object of promoting one cause, namely the temporal power of the Pope. From time to time we hear of such proceedings, especially in the provinces severed from the dominions of the Tiara, as the refusal of the Sacraments to the dying, of marriage rites, of baptism, of absolution at the confessional, &c. save on the condition of political recantation, in the case, namely, of those who have in any manner identified themselves with the new government, or been known to have co-operated for its establishment after the facile overthrow of that preceding. Here may be mentioned, among other like examples, that of a lady possessed of certain property, at Macerata, who was virtually excommunicated, denied absolution and the privilege of communion in that diocese for not preventing her tenants from giving their votes in the *plebiscit* for Victor Emmanuel; besides the far more deplorable issue, reported as by no means unfrequent, of the soul's departure without sacramental reconciliation with the Deity, however fervently desired, because the assistant priest has refused to accept any token of submission short of formal renunciation political in sense, and perhaps morally impossible without guilt of falsehood at that awful moment. Long indeed before the Italian movement had attained its

climax did such a revolting scene become historic in the case of a cabinet minister at Turin, who however finally yielded to the priestly importunities, but too late to receive the Sacrament withheld, save at that price, till death was imminent. And such example of the wrestling of spiritual for the service of temporal things, the absolute identification of Rome's political interests with those of the Church of CHRIST, so far as such monstrous abuse is possible, is it not alone sufficient, where become notorious, to account for the heartless scepticism, the desolating stream of infidelity that now presents so fearful a sign of the times in Italy? When the keys of heaven are used to unlock the treasures of earth, or rather in the convulsive attempt to prevent their inevitable loss, can we be surprised at the results of scorn and bitterness, at the daily attacks on the clergy, and the public insults heaped by the press on the head of their august and indeed virtuous chief who sits at Rome?

It may be that the religious orders are little in the aggregate, perhaps less than the secular clergy, responsible for any irritation to the national feeling; and that in abstract justice no apology can be drawn from the facts above noticed for severities against them. I cannot however withhold my testimony that certain of these communities have contributed to bring about by silly and quasi-idolatrous practices, by extravagant image-worship, and a theatrical parade, substituted for the dignity of catholic devotion, the present lamentable fact of discordance between religion and intellect in Italy. The regulars have generally, in times of excitement and opposition to the Church, been the first objects of attack, because conspicuous for their devotedness to the Papacy, which alone would be sufficient, in the present public temper, to alienate from them. The onset against them, so often violently repeated, has been in most instances motived alike; and even at such a short interval, after the origin of the two great orders of friars in 1241, do we find the Emperor Frederick no sooner led to suspect the Papacy of intents hostile to his throne, than he banished from his Italian States all the Dominicans and Franciscans, except two friars in each convent, spared for the service of their churches. Among provocations to the Italian mind to patriotism and to reason, may be classed such advocacy of political theories as the Jesuits have been maintaining for seventeen years in the *Civiltà Cattolica*, a periodical which perhaps has done more injury to those Fathers than all the attacks of journals and novelists; and it is now generally believed, with whatever justice, that that publication does not so much receive its inspirations *from*, as impart inspirations *to*, the Cabinet of the Vatican. Among causes of dissatisfaction may be included, and most certainly, the immense overgrowth of Mendicant orders, and the palpable evidences everywhere at hand in this country that wherever their establishments are most prominent, prevail in like degree poverty, idleness, and all that has the retrograde character in social life; as example of which may be cited the entire Neapolitan States, where among 1096 religious establishments in existence up to 1861, not fewer than 610 belonged to the orders dependent upon alms; also that interesting city of sanctuaries, Assisi, one of the most wretched formerly under the Roman government.

Such orders as the Scolopians (*Scuole Pie*), Christian Brothers,

(who are all laics,) alike entirely devoted to elementary education, which at all their schools is gratuitous, will be regretted; and in regard to the former it seems scarce possible that the law can be enforced in Tuscany, where their services are most prized, their colleges, at least in Florence, affording not only the rudimental, but the higher walks of instruction without cost to parents; also as to the Sisters of Charity, it may be hoped that the authorities will allow exemption rather than offend so much as would the dispersal of these estimable societies, everywhere known, and gratefully regarded in the Italian States.

On the whole, while regretting the harshness of the measure adopted, and condemning this severance of the modern from the ancient life of Christianity as affecting the Italian Church, I cannot help seeing in the fate of the religious orders the reverberation of a shock and onset provoked by the power most interested and pledged for their support, most indebted to them for zeal in service and absolute submission to its behests. A beautiful and impressive feature in Italy's rural life, a centre of much that is good and useful both in town and country,—religious houses whose very aspect announces privileged peace, and seems to shed around a light of sanctified calm and olden beneficence, while maintaining a venerable link between the present and past of this land's civilization,—all this is to be swept away in the result of one day's voting at the Palazzo Vecchio. And perhaps the most melancholy comment that can be passed on this episode in the story of innovations is conveyed in what I may conclude by repeating, that the measure has in no manner excited surprise, has scarce called for any expression of pity or sympathy for the sufferers.

C. J. H.

17, *Borgo S. Apostoli*,
Florence, August 10th.

[Our readers will have observed with pleasure that the Italian Government has recently decided upon the preservation of the Monasteries of Monte Cassino, and S. Mark, Florence. No doubt this decision has been considerably influenced by the representations from this country promptly and energetically made by Lord Clarendon. We believe that his letter to Mr. Elliott, our minister at Florence, in which he first brought the matter under the attention of the Italian Government, was written in consequence of a private communication from our President, previous to the receipt of any public representation.—ED.]

WELLINGTON COLLEGE AND CHAPEL.

WELLINGTON College possessed at starting the advantage of a site as beautiful as it was healthful, in the midst of that wide and elevated tract of moorland which forms so noticeable a feature in Surrey and in the adjacent parts of Berks and Hampshire: and those who laid out the grounds saw their advantage in planting avenues of conifers, such as the Wellingtonia, the Araucaria, and the Deodar which thrive most naturally upon the peaty soil. The building unfortunately fell into

the hands of an architect in whose nature the concords of style and of scenery claimed no place. So Mr. Shaw could find no better expedient ready to his hand than to plant down clear upon the Surrey moorland, as a school for English boys, a red brick reproduction of a Bourbon French chateau. There are many urban situations in which, and many uses for which (the superior claims of Gothic for all objects being for the moment postponed) this style of Mr. Shaw's predilection might not have been inappropriate or unpleasant. So Wellington College has in it a certain character of gentlemanly repose approaching to dignity, and it is so far real in its conception that the roofs are apparent, and the dormers visible; while art displays itself in a series of electrotype bronze statues and busts of Peninsular heroes turned out from Mr. Theed's studio. On the merit side may be reckoned the large dining-room which aspires after the character of a college hall, and the general airiness of the dormitories. On the negative side must be recorded the painful balancing of the two heavy and identical towers. Still after the balance has been struck, the building stands out on the purple heath sweep with something of the air of a courtly laird deer-stalking in silks and ruffles. One apartment fortunately Mr. Shaw did not provide, and that was the chapel; the few years that elapsed between the college being planned and the chapel built were revolutionary enough to result in Mr. Scott being called in for the supplementary work. Mr. Scott was wisely bold, and felt that all the identification which he could offer between his work and that of his predecessor would be that of material. The college was red brick with a simple slate roof,—so the chapel might also be, and thus the secular would not hurt the religious structure, while the latter would give life to the former. At the same time the two were judiciously placed at a little distance apart by a sort of open gateway, and a short narthex-like passage with an arcaded window line to the south, and an attached vestry to the north. Beyond this extends the chapel proper with a western door flanked by circular panels with scriptural subjects. The chapel, which is of the collegiate and not (as at Harrow) of the parochial type, terminates in a five-sided apse, and is like the college itself built of red brick showing internally in contrast to stone corbels and shafts. The aisle windows are each of two bays, with the square abacus which is found throughout the building. The wooden roof of the chapel, which is open to the rafters, is five-sided. We should have preferred its having been vaulted or ceiled in. The sanctuary however is groined in brick with stone ribs, rising on a single step, with three steps further on, and a footpace. It is arcaded all round, with four arches in each bay, except the first to the west, which is so disposed as to form three sedilia. The fittings comprise return stalls of oak in the westernmost bay with antiphonal rows of benches, four desks of deal for the boys in the remaining chapel, and a plain brass lectern standing very much to the west. The altar is simply vested. The organ projects from the wall in the north-eastern bay of the choir proper. Four out of the five windows of the apse, and the western rose, contain painted glass, and the capitals and corbels all through are elaborately sculptured with representations of local

foliage. The whole effect, composed as it is of very simple elements and with a moderate ritualistic apparatus, is solemn and effective, and Mr. Scott deserves great praise for a decidedly successful design. It is only to be regretted that the shell could not have been made broader: as it is the seats crowd the area, and the architectural effect is thereby marred. Any one who has seen how much of dignity the great breadth of the chapel at Hurstpierpoint contributes, will regret that any appearance of narrowness should have been given in this case. A boys' school chapel is *cy-pres* to a college chapel proper, but it is not quite identical, and the main difference between the two will probably be found in the more urgent demand which one makes above the other for conspicuous breadth. At Harrow Mr. Scott has essayed development by adopting with great success the parochial plan. In the smaller school of Wellington College he has fallen back on the old type, but has too much been guided by university precedents in his dimensions. The tourelle of Wellington College Chapel is the feature we least like,—like that of Harrow it rather seems to want solidity at its base.

S. PETER'S, BOURNEMOUTH, HANTS.

THIS is one of Mr. Street's most important and most successful new churches, and deserves accordingly (although we have already noticed it from the drawings) a careful description from personal observation. It is remarkable as an example of the good effects of the system of gradually building a church, which is so seldom possible—or at least which is so seldom practised—in these days. Bournemouth was originally provided with a wretched conventicle-like structure, that barely accommodated the congregation, until the firm perseverance of the incumbent, ably seconded by Mr. Street's skill, completed the present noble edifice. We ought not indeed even yet to say "completed," for the tower and spire (for which space is left at the west end,) are not yet built, though money is being raised for their erection. But the body of the church is finished, having been built piecemeal, and showing (in an interesting manner,) many proofs of its progressive development. The plan consists of a nave and aisles, a chancel with vaulted sanctuary, chancel-transepts and chancel-aisles, with sacristy at the north-east angle, and a south-western porch. We shall first describe the design, leaving some few points of criticism to the last. The style is very early Geometrical Pointed, scarcely distinguishable indeed from First-Pointed in the clustered and banded shafts of the chancel. The material is local stone, of two colours, very effectively contrasted in bands and voussoirs; while the interior glows, in its eastern portion, with polished marbles and alabaster. A striking feature in the design is the comparative plainness and simplicity of the nave, when contrasted with the extraordinary

architectural richness of the choir and sanctuary. The nave is lofty, with a good open timber roof; and a well-managed clerestory on each side, composed of coupled lights in hooded arcades, filled with grisaille glass, and well managed in respect of constructional colour. The arcades on each side are of five arches, excellently proportioned, and with well-moulded octagonal shafts. The south aisle is lighted by windows of two lights, having quatrefoils in the head, which are decidedly common-place and ineffective, when compared to the fenestration of the north aisle. This north aisle, built (we believe) some time after the completion of the south aisle, is lighted by twelve broad trefoil-headed lancet-lights, all connected by a continuous shafted internal arcading. Each light contains in painted glass the figure of an apostle, a portion of the Creed being assigned to each saint in succession. An excellent effect is produced by an alteration in the lower level of these arcaded lights towards the west end. Whether this was intentional or not, we do not know; but the result is exceedingly piquant and successful. The chancel, opening into the nave by a lofty and broad arch, with corbelled imposts having marble shafts, is of four bays. The two western bays are roofed in timber, and are treated internally almost as though they were a lantern. Laterally they open by two richly moulded and marble-shafted arches into the chancel-transepts. The two eastern bays of the choir, forming the sanctuary proper, are vaulted in stone. This is very properly the most ornate part of the church. The vaulting, which is octopartite, rises from groups of banded marble shafts; the ribs and the vaulting-cells being constructed of the bi-coloured stones already mentioned. The east window is a rich and beautiful Middle-Pointed geometrical composition of five lights, with a traceried circle in the head, the whole raised at a high level above the reredos. North and south the sanctuary has its eastern bay blank in the return walls; the second bay opens by an arch into the chancel-aisle on each side. The chancel-transepts require the next notice. They spring (as we have already described) north and south from the western bays of the chancel. They are roofed transversely to the axis of the church. On their west faces they open into the nave aisles, though of course they project considerably beyond the aisle walls. Their gables are filled with good windows. On their east faces are arches opening into the chancel-aisles, while in the north transept, northward of the north chancel-aisle, is the door into the sacristies; in itself a good composition, with a tympanum carved in a bas-relief of the Charge to S. Peter. The chancel-aisles terminate to the east in two-light windows. Externally the general loftiness of the design is very satisfactory, though, in the absence of the western tower, the length at present looks inadequate. The clerestory, with its coloured voussoirs, is a particularly striking feature. The transepts however, being in their wrong place, are ineffective; and the grouping of the whole east end, consequently, is confused and "muddling."

The arrangements and fittings next call for attention. The chancel and sanctuary rise by three steps at the chancel-arch, two at the sanctuary and two at the footpace. There is a low western screen of iron, but singularly wiry and inelegant in its design, on a low and

elaborately carved, but thoroughly "Perpendicular," basement of alabaster. Within this screen rise the steps, and there are metal gates. The arches north and south of the choir cry out for parclose-screens. We believe that metal screens are intended, when funds permit, to be placed here. The floors are paved with marble and coloured tiles in good designs. The stalls and subsellæ, though well-arranged, are merely temporary fittings of stained deal. The sanctuary, guarded by low brass rails, which do not meet in the middle, is unusually spacious and beautiful. The altar is of good proportions, and properly vested. Behind it is a richly carved retable in alabaster, richly gilt, and partially coloured. The subject is a seated figure of our LORD in His Majesty, holding the orb, within a pointed aureole, and adored by kneeling angels on each side. The carving is very beautiful, and the effect of colour, under different lights, exquisitely harmonized. Yet we should plead for a little less gilding, and for a little more positive colour in the wings of the kneeling angels: and their hair had better, we think, have been coloured than gilt. Unfortunately this beautiful carving is comparatively ineffective at any distance, and can only be enjoyed from the chancel or its aisles. The moral is, that for so large and long a church some bolder treatment is required for a carved reredos. Altar-cross and candles stand on a constructional superaltar. It is a minute point of detail, but still worth mentioning, that the horizontal gilt line, on which rest the feet of our LORD's sitting figure, interferes most awkwardly with the transverse arm of the gilt altar-cross, giving, in many points of view, the effect of a *double* cross. In truth, the retable is too low. It should have been placed higher up, so as to be quite free of the altar ornaments. Above the retable itself there is a most elaborate piece of canopy work in alabaster. It serves as a kind of canopy to the bas-relief below, but fails for want of connection with it. The whole wants unity and fusing together. It now looks as if either the canopy or the retable was an afterthought. A result of this incoherence is that, in a general view of the east end, the window looks too high up, instead of forming part as it were of a general composition. The lower parts of the east wall, north and south of the altar, and the returned walls of the sanctuary are treated in a novel manner. The basement is an ornate mosaic of alabaster and stones inlaid with fleurs-de-lys, in large chequers, with a constructional credence table on a bracket on the south side. Above this basement is an ornamentation of green tiles enamelled in subjects. These we believe are executed by Messrs. Morris, Marshall and Co. The subjects represented in the east wall are standing angels, of a very Præ-Raffaellite type, very cleverly drawn in a kind of shadowy style, but highly ineffective at a distance. On the returns are some much more successful designs of the Last Supper, for example, executed on tiles in the same manner, but with better drawing and more pronounced coloration. The want of sedilia is very apparent. The clergy sit, at present, on the alabaster basement of the future parclose-screens.

The pulpit, which stands at the north-east corner of the nave, is circular in plan, and in design an open arcade with coloured shafts and alabaster caps. It is very good in many ways. The book-desk is

sustained by a large standing figure of an angel with extended wings. Our only complaint is that the scale of this large figure is incongruous with that of the small busts which adorn the canopied work of the arcade of the pulpit. The font, placed at the west end of the south aisle, is in marble—but not, we think, of a very felicitous design. The nave and aisles are filled with open seats of deal, of various designs, some of which struck us as being an improvement on the ordinary types. The whole floor is paved on an uniform level with coloured tiles.

Our readers will acknowledge that few modern churches are so sumptuous or so artistically designed as this. We have forgotten to say, that the floral carving throughout on the capitals, &c., is extremely rich and beautiful, without being excessive. There are also richly carved reliefs, in bold circular panels, on the north and south walls of the lantern, above the stalls, and between the coupled arches on each side. These panels represent the Annunciation and the Crucifixion respectively. Nearly all the windows are filled with painted glass, chiefly by Messrs. Clayton and Bell, and most of it excellent of its kind. There are some inferior (perhaps earlier) windows in the south aisle, representing scriptural scenes on grisaille backgrounds; but the clerestory grisaille is more successful, and the single figures in the north aisle are decidedly good and bold. There is also a very successful grisaille window, with coloured subjects, in the east wall of the south transept. The east window is an elaborate composition, pleasingly coloured, and with a grayish tone, which is particularly refreshing in these days when most modern painted glass is so hot and yellow in hue. But we have some faults to find with the iconography of this window. The five lights are filled with scenes in two ranges: the upper row representing incidents in our Lord's life, and the lower one corresponding scenes, supposed to be types, from the Old Testament. These are not always well chosen. For instance, the cutting off the ear of Malchus by S. Peter—in itself a not particularly edifying event—is balanced by the murder of Abel. The consequence is, that by far the most conspicuous object in the iconography of the whole church, owing to the prominence of the two nude struggling figures, is the sin of Cain! What can be the advantage of gazing at such a picture continually? The Crucifixion is balanced less objectionably by the Brazen Serpent, and the Entombment by the lowering of Joseph into the Pit. The other antitypal scenes we could not make out.

Decidedly the least satisfactory thing in the design, considered as a whole, is the position of the transepts. We are more and more strongly of opinion that transepts should spring not from the chancel of a church, but from its nave. In this case the comparative meagreness of the transepts, with their large surfaces of blank plastered wall, is an eyesore from the nave, when contrasted with the beauty of the chancel. Again they decidedly swallow up the voice. We know few modern churches which are so unsuccessful acoustically. The Lessons are nearly inaudible in the nave; and even the choir (though this may be due partly to the unison Gregorian music that is exclu-

sively used,) is not heard through the whole building. Again, the people seated in the transepts and choir-aisles must miss the sermon altogether. On the other hand, the effect of the choir-aisles is not only admirable in an artistic point of view, but they afford great facilities for the recession of communicants from the altar. The fact that the sanctuary is vaulted deserves all praise. But we could wish that the chancel proper had been vaulted too. The wooden roof of this part, with its quasi-lantern effect, is not satisfactory; and the vaulted sanctuary, from the fact that its outer roof is lower than that of the nave, is decidedly too low for internal effect. But, in spite of these criticisms, this church must be regarded as one of the very best of our time.

ATHERSTONE CHURCH, WARWICKSHIRE.

THE following circular has been issued, and we commend it to our readers' best attention. We have seldom seen an appeal which more deserves a favourable consideration. The church, with its octagonal tower, is (as is well known,) of more than common interest and beauty. The incumbent and churchwardens have rescued the chancel from its long desecration, and have exerted themselves nobly to raise the comparatively small sum required for restoring it, and throwing it once more open to the church. We shall be very glad to receive subscriptions for this purpose; or they may be paid direct to the incumbent of Atherstone, the Rev. F. H. Richings.

"The Parsonage, Atherstone, September 4th, 1866.

SIR,

"We beg to submit to you the following statement, and to solicit your kind assistance in completing the work to which it refers.

"The ancient choir or chancel of S. Mary's church, Atherstone, had been alienated from the church for nearly three hundred years, when circumstances occurred which led to its being offered for sale by public tender.

"Besides the wish to restore the chancel for the worship of GOD, and thereby prevent the scandal which would arise from using a consecrated building for secular purposes, there existed an ABSOLUTE NECESSITY for securing it to the church, lest the public services therein should be interrupted by the uses to which the chancel might be applied.

"The addition of this spacious chancel is very desirable for the use of the week-day congregations, and would also give an increase of one hundred and twelve sittings, besides greatly improving the appearance of the interior of the church, which in its present state has neither chancel nor east window.

"It is an interesting historical incident connected with the building, that in this chancel, on the day before the battle of Bosworth Field, Henry VII., then Earl of Richmond, knelt before the altar, implored help of the Almighty, and received the most Holy Sacrament of the Church.—*Vid. Harleian MSS. No. 542.*

"The chancel has been bought for £260, and its restoration is estimated by the architect, G. G. Scott, Esq., R.A., at a further sum of £750."

Signed by the Incumbent and Churchwardens.

THE REV. JOHN MASON NEALE.

THE long and painful illness of our friend and colleague, Mr. Neale, which was referred to in our Annual Report in our last number, terminated fatally on the 6th of August, a very few days after our publication. It is with deep sorrow that we chronicle the loss, which may well be called premature, of one who has been for so many years our fellow-worker in the Ecclesiological movement. It is scarcely necessary to say in this place that Mr. Neale was one of the original founders of the Cambridge Camden Society, and one of the earliest, and ablest, and most constant, contributors to the pages of the *Ecclesiologist*. Of the small band of Cambridge students who were associated in the earliest and most troubled days of the Ecclesiological movement, under the leadership of the Archdeacon of Bristol, he is the first who has been called to his rest. But he lived long enough to see the complete triumph of the great principles for which he had laboured so zealously. Indeed, when the victory of the true principles of ecclesiastical design, of correct church arrangement, and of ritual propriety, had been won, his interest in the cause sensibly abated. Constitutionally aggressive and energetic, Mr. Neale cared less, perhaps, for securing and adorning the ecclesiological triumph than he had cared for winning it in the first instance. Accordingly he tacitly withdrew some years ago from any very active concern in the management of the Ecclesiological Society. He continued indeed to contribute to our pages, but chiefly on liturgical and ritual subjects, or on hymnology. In particular, the interesting series of *Sequentiæ Ineditæ*, most of which he copied from manuscript Service Books, which he examined on his frequent Continental tours, were among his latest communications to this journal. But for some time he had ceased to attend Committee Meetings, though he did not discontinue to share the editorial responsibility of our pages. Indeed, as is well known, the foundation and management of the Nursing Sisterhood of S. Margaret's, East Grinstead, and of the numerous subsidiary institutions which grew up around that nucleus, engaged latterly nearly his whole time and energy. He died, worn out (it may be said) with incessant work, at the early age of forty-eight; leaving behind him the reputation of being one of the most learned theologians, one of the most erudite scholars, one of the best linguists, one of the sweetest hymnodists, and perhaps the foremost liturgist of his time. The versatility of his powers was astonishing; and it may be doubted if his capacity and his fondness for hard intellectual labour were ever exceeded. Gifted with an extraordinarily retentive memory, an indefatigable student, and trained from early childhood in the habit of fluent and graceful composition, he became one of the most voluminous as well as accomplished writers of his generation. Indeed there is scarcely any branch of literature in which he did not distinguish himself; while in some he has left behind him no rival and no successor. His loss is one which will be felt very widely indeed at a time when ripe theologians, and original preachers, and orthodox commentators, and finished litur-

gical scholars, are few in number among us. Of the loss sustained by his private friends this is not the place to speak.

Mr. Neale held no preferment in the Church of England except the wardenship of Sackville college—a mere almshouse—with an income of less than £30 a year; a post, indeed, which might have been held by a layman. For mere parochial work he was probably unfitted; but it is a scandal and a disgrace that he was never offered a stall or even an honorary prebend in a cathedral chapter. Yet the comparative seclusion of the picturesque home which he chose for himself suited his own tastes exactly; and in the rebuilding of the chapel of Sackville college, and in the restoration of the hall and other buildings, he was not without an opportunity of carrying out into practice those principles of art for which he had so ably contended. Still more lately, in the commencement of the buildings of S. Margaret's convent, from Mr. Street's designs, but under his own personal supervision, he turned his great practical knowledge of Pointed architecture to good account. The progress of these works afforded him the keenest pleasure in his last days.

It is not to be wondered at that many of those whose acquaintance with Mr. Neale is of comparatively late date, and who remember him rather as the founder of the Sisterhood of S. Margaret's, than as the foremost champion of a movement which has well-nigh done its work among us, should seek to commemorate him by completing, in his honour, the erection of the conventual buildings which he had so much at heart. But others, who associate him rather with his earlier labours and aspirations, have wished to pay some tribute to his memory which might recall their old fellowship with him in the several works which were accomplished by the Ecclesiological Society. Accordingly, some members of the Ecclesiological Committee have obtained his widow's consent to their taking upon themselves the task of erecting a suitable monumental cross over his grave in East Grinstead churchyard. Mr. Neale left some instructions as to his funeral and his epitaph, which will naturally be observed as closely as possible; but his friends may fitly put up to his memory a more costly tomb than his own humility would have desired. Elsewhere we have indicated the way by which any of our readers, who are so minded, may help us in paying this last tribute to our friend's memory.

THE CATHEDRALS OF IRELAND.

To the Editor of the Ecclesiologist.

DEAR SIR,—I propose, with your permission, to write for insertion in the *Ecclesiologist* a few successive papers upon the Cathedrals of Ireland. The object will not be so much architectural, or even, as the term is commonly understood, archæological, as ecclesiastical, in the extended meaning of the word. It is my desire to put together some observations upon the constitution of those churches, which may perhaps act as suggestions or incentives to those who have the opportunities

of more extensive and accurate research than is in my power. And I hope it may be understood, that any facts which may be stated, or conjectures which may be offered in these papers, are contributed as mere outlines, hereafter perhaps to be filled up by other hands.

When I speak of the Cathedrals of Ireland, I include in my immediate object all those churches in Ireland which have borne, and still bear, that name, in which there is any trace still remaining of a collegiate body or Chapter : and there are very few indeed which are otherwise. And this with all deference to one whom all good men must love and revere, the present Archbishop of Dublin. I have seldom read anything with more pain and regret than the observations and suggestions made in his primary Charge of last year upon this subject. In his note (p. 87) he speaks of twenty of these churches as "so-called cathedrals:" the context of the note implying that those have no real claim for the name which are without corporate revenues, foundations for vicars choral to perform the cathedral services, and endowments for the members other than what are derived from parochial benefices, or which are incorporated with parish churches. The Archbishop here surely confounds the accidents with the essentials of a cathedral church. The cathedral is the mother church of the diocese, where the Bishop has his throne. Such was the definition accepted throughout Christendom, even in those places where there was no corporate body of priests or ministers specially attached. The cathedral of Kilmore has for centuries ceased to have a chapter, and yet it is still the mother church, and possesses the episcopal cathedra. Very many cathedrals in Europe are parochial also, and such, I believe, are the Welsh cathedrals. There is nothing contradictory in their double functions, which are distinctly defined and preserved in several Irish cathedrals, as Cashel, Limerick, &c. The latter has been all along a parochial, as well as a cathedral church. Corporate *revenues* are accidents. But the corporation may and often does exist without them. The Irish chapters have the ordinary duties to perform connected with certain episcopal acts, for which their sanction is necessary. In many, which in the performance of divine services have from time immemorial observed no choral or collegiate usage, the chapter members are responsible for their turns of preaching and of duty. In default of vicars choral or minor canons, all church offices would fall upon them, and these are now discharged by them either in person or by legitimate deputies. I say in *many*, though there can be no reasonable doubt that such was the constitution of all. Vicars choral, or minor canons, though now the adjuncts of all English cathedrals, are not essential parts of the foundation; nor is the choral service necessary towards the recognition of a church as a cathedral or even collegiate foundation. There is good reason for believing, as I presently hope to show, that many of these churches in Scotland and Ireland, never seem to have possessed any regular subordinates for the choral performance of the service. Collegiate churches have often existed without these elsewhere. I fully grant, that without a choir and inferior ministers a cathedral is *defective*;—that is all: just as I would consider the fabric wanted completeness if it had no aisles, nave, or belfry. A Bishop would not forfeit his

title, if he had no episcopal palace. As to the individual revenues of the dignitaries and members, I shall subsequently make some remarks on these, which it is to be hoped may do something towards weakening the tendency of the Archbishop's disparaging designation. But while upon this, I must occupy a little space in a quotation from the text of his Grace's Charge, p. 61—63.

"We ought not to resist a legislation, which should have for its object a doing away in the future of some of those superfluous titles which convey the notion of a wealth, splendour, and extent in an establishment quite foreign to its real poverty and depression. A Member of Parliament, in an attack upon our branch of the Church a year or two ago, rounded off one of his periods by a reference to the 'Dean and Chapters' which an Irish Bishop possessed, to help him in the oversight of the 5000 Protestant souls, which, as he informed the House, was the average number that an Irish diocese contained! The 'deans and chapters' were no exaggeration. All our Bishops have 'deans;' some have three; Cashel and Killaloe have four; nearly all have not a chapter only, but 'chapters.' A plain Englishman, however, well affected to us, will count that under present circumstances we are carrying too much sail, when he hears that, while in England 29 deans of cathedrals or collegiate churches suffice, our Establishment includes 32 deans, an average of nearly three to each Bishop, and 293 other dignities and prebends. With deans he instantly associates a deanery, a cathedral, a chapter, minor canons, vicars choral, capitular estates, a considerable income, and whatever of dignity and position the office carries with it in England. You know, my reverend brethren, what these realities are, how the cathedral has often been for two centuries in ruins, how it is often the poor parish church of some decayed hamlet, with no single circumstance to distinguish it from any other village church; how merely titular, in many cases, the dignity is. Surely the maintenance of such titles as these in such needless profusion, is but as the spreading of an idle canvas for the adverse winds to play in; and we should do wisely and well against the approach of the storm, cheerfully to consent to see some of it taken in."

You will excuse me, Mr. Editor, but I cannot read these words without a most earnest spirit of reclamation, and without saying, "what I utter as a fervent prayer, GOD FORBID. The concluding metaphor—or simile, whichever it is, I do not altogether understand, or rather see no analogy whatever between "taking in sail," and the abolition of some of the landmarks of the Church. Metaphors are never safe when matter-of-fact argument is required. And they are unworthy of the solemn manner in which suggestions for ecclesiastical revolution should be made. As a loving son of the Church in Ireland, I have a right to protest, as I shall do as long as breath is in me, against the further spoliation of the Irish branch of the Church. Is it not enough, that by a most sweeping and calamitous legislation, she was deprived of ten of her bishoprics, some years ago, that her clergy were taxed for those things which the constitution of all the British Churches had immemorially placed upon the people (the reparation and sustentation of parish churches,) and were deprived of one fourth of their revenues? I suspect that whenever any statesman applies his mind to legislation for Ireland, he imbibes something of an Hibernian spirit. The way to build up the Church in Ireland is to pull down her walls bit by bit.

But I cannot occupy your space with all the indignant reflections which this unhappy passage suggests. Let me however remark this much, that the Archbishop of Dublin owes his right of delivering his Metropolitan Charge to some of the southern dioceses of Ireland to that unhappy act, which merged the more ancient province of Cashel into that of Dublin. I had hoped that a man so pious, so deeply solicitous for the rightful service of God, not only in its externals, but in its hidden realities, would have abstained from hinting at further innovation.

But how stands his argument? I cannot indeed fully analyse it, as I could wish to do, but as I could not with reason attempt in your journal. Let us observe that the Archbishop does not distinctly state the whole case. In Ireland it is not as if the Bishops had two or more cathedral chapters in each diocese. All the bishops there (except the bishop of Meath) by two distinct processes of reduction are diocesans of more than one see, not merged into one another, like Lichfield and Coventry in England, but held, ecclesiastically, not legislatively speaking, *in commendam* or union. There are two ancient exceptions indeed, Glendaloch as merged in Dublin, and Aghadoe in Ardfert. But the rule is otherwise. How far those very objectionable acts about united registries may *now* fuse dioceses hitherto distinct, I do not know, or care to know. All the knowledge in this business for which I do care, is the ancient constitution of the Irish Church before the innovations of late years. The dioceses were distinct in all respects. Cashel has now four deans, because it is a conglomeration of four sees; Emly had been some centuries ago annexed to Cashel, (not fused into it,) on account of its poverty, as an unhappy necessity. So had Waterford been annexed to Lismore, (the latter having been impoverished by the notorious Miles Magrath;) but Waterford, with Lismore, was annexed to Cashel a few years ago, not on account of its poverty, but because the wealth of the aggregate episcopate of Ireland was thought too great, and because it was thought that the revenues of these sees should be appropriated to uses for which the laity were properly responsible. It was a mere money business. So that these four chapters represent four sees. This ought to have been clearly stated. And as the dioceses are still separate, it is only according to the analogy of all Christendom that each should have its cathedral; and more than this, that according to the analogy of England, (which yet I do not by any means consider essential or binding,) these cathedrals, so far from being degraded, ought rather to be so endowed with choirs, and provided with residences, as to possess the completeness which the Archbishop considers essential to their very designation.

But now as to his Grace's analogies. These are fallacious. It is too much to assume that the very scanty number of collegiate foundations now possessed by England should be the rule of other Churches as ancient as herself. The Church in Ireland is more ancient, and though now united to that of England, is so by a *federal union*, not by a *subordination*. How can it be justly said, that "in England twenty-nine deans of cathedrals or collegiate churches suffice?" *Suffice*, for what? The few collegiate churches, besides the cathedrals in England now, are a

great reduction of those which originally existed, but were swept away by no act of Reformation, but of most iniquitous spoliation. She requires, and I trust will yet have, many collegiate churches; such as Malvern, Ludlow, Beverley, and other churches ought now to be. And as to dioceses. We all acknowledge now that the overgrown dioceses of England ought to be no rule, as to extent, of other churches in Europe. Were any man to urge that Ireland ought to be restored, not only to its twenty-two sees which it possessed before the revolutionary Act passed some years since, but to its thirty-two sees which existed before, I declare I do not know by what fair argument, by what Christian analogy, it could be proved that these would be too many. There is no ecclesiastical standard by which it can be averred that seven hundred parishes are too many or twenty too few. And if the reformation is to spread in Ireland, for which we must all hope, I doubt whether the Church, if so restored, would have too many sees or cathedrals even under the more ancient system.

As for "needless profusion of titles," this does not exist. They are in strict accordance with ecclesiastical principle. The offices may be abused and diverted from collegiate use, but they have all a meaning, which, had legislation proceeded in a right direction, might have been made a reality. Where there is a cathedral there must be an *arch-presbyter*, under some title or other, whether this be a Dean, Provost, Prior, or *Protopapas*; there must be a body of Presbyters, corporate or incorporate; where there is a diocese, there must be an Archdeacon.

Most earnestly do I entreat Churchmen, in the first place, to consider and maintain the first principles of ecclesiastical polity; and in the next place, to resist any destruction of the ancient landmarks; and with these two principles of action in view, let them strive, not for the destruction, but for the restoration and fuller efficiency of the Irish cathedrals. Let an attempt be made more systematically than before to study and accurately delineate their fabrics; to trace out, as far as may be done, their constitution; and if we cannot have the number of our Bishops restored, (a consummation for which I shall never cease to pray,) at least to preserve the boundaries and the mother churches of the ancient sees.

The Archbishop of Dublin speaks of many of the village cathedrals of Ireland having *no single circumstance* to distinguish them from any other village church. Now I have not seen all the Irish cathedrals. Of their foundations I know the leading features at least. And yet it is certain that there are very few indeed of any antiquity which have not something to mark them from their daughter churches, at least by the circumstances of their architecture, and by the monuments which surround them. Take, for example, one of the most deplorable instances of ruin and neglect, Kilmacduagh. I might mention also the beautiful ruins (still perfectly capable of restoration) of Kildare and Ardfert. Of course the magnificent ruins of Cashel are not within the Archbishop's ban. But beyond these I do not know of any ruins except those of Connor, Clonmacnoise, and Glendaloch. Connor I have not seen, if indeed anything remains; but Clonmacnoise and Glendaloch have striking and distinctive features. These three, however,

hardly come within our scope. The seat of the Chapter of Connor has been transferred to Belfast, where a new cathedral is projected; and in that position no doubt can be entertained as to the propriety of retaining the title of Dean, and of reviving the ritual efficiency of the translated Chapter. As to Glendaloch, Dean and Chapter have long disappeared, and no church in use exists. As for Clonmacnoise, its Chapter has for some centuries been dissolved (though its constitution is known) and the Dean's title alone remains. And yet it would seem a hardship that so extensive and important a diocese as this of Meath should be without this dignity, to be allocated, it is to be hoped, to a new cathedral, whenever the piety of the people inhabiting that diocese shall have been roused in that direction.

Let me now specify the different cathedrals, with a view to aid my plea against the suppression of any chapters or deaneries.

First; as to the churches which obviously require preservation and even augmentation, as being in large towns, and having choral endowments. (For the object I have in view, I speak of these endowments as if they still existed.)

In the Province of Armagh.

ARMAGH: about this there can be no question. This has a choir and economy fund. The fabric was restored by the late Archbishop Beresford.

DOWN: ancient: has been restored.

DERRY is in the course of improvement, and clearly requires a choral endowment.

In the Province of Dublin.

CHRIST CHURCH and S. PATRICK'S: both have economy funds and choirs; are greatly frequented, and have been lately restored to regular daily services, &c.

KILKENNY: a noble and ancient church: with economy fund and choir.

In the old Province of Cashel.

CASHEL has a full foundation, a choir, and economy, and is effective. The services have been transferred to a modern cathedral; but the fine old church ought to be restored, and this could be easily done.

LIMERICK: the fabric ancient; a choir and economy fund; the whole fabric restored of late years, and daily choral service zealously sustained.

CORK: a choir and economy fund; a new cathedral now in progress. A church from its ancient endowments for vicars choral capable of most efficient services.

WATERFORD: a modern Grecian church, but large and stately in its way. Has an economy fund, but no choir (though it used to have in old time.) This church requires augmentation, not diminution, in its establishment, as being in a large town. It formerly had vicars choral, and a choir.

Secondly, these cathedrals, which, though not in large towns, are in partial or whole preservation.

In the Province of Dublin.

KILDARE : the nave and transept are in ruins, but perfectly capable of restoration, and extremely well cared for by the Dean and Chapter : of very graceful architecture. The choir is in neat order, and fitted up like a college chapel. This church has great claim on our veneration. It has an economy fund, and is under the actual care of a Chapter.

LEIGHLIN : this interesting old church is partially used, and well worth thorough restoration.

In the Province of Cashel.

ROSS : I have not seen this church ; but I believe it is in good order. But it has an economy fund, and has, or had, a foundation for vicars choral, which ought to be restored to choral purposes, long disused. But such restoration was never dreamed of when the Irish Church Temporalities (?) Act was concocted.

KILLALOE : still the see of a resident bishop. A most interesting and ancient cruciform church, in very neat and good order, but requiring legitimate restoration. It has an economy fund. It is the mother church of an extensive diocese ; and on every account deserves sustentation at least.

CLOYNE : a very interesting old church, of the Irish type ; with economy fund, and choral foundation : altogether worthy of careful preservation as a cathedral.

LISMORE : the old church partially preserved, and in good order, I believe. The vicars choral form a corporation, and might be made chorally efficient.

ARDFERT : an ancient church, deserving restoration. A small part is still in use. Had an estate for vicars choral, long unappropriated to choral use. This church was strictly under the care of the chapter, who appointed a resident curate.

KILFENORA : of the fabric I am unable to speak ; though the cathedral is in use. It has no economy fund.

EMLY is a modern church, rebuilt in place of the ruined cathedral some years ago by the Dean and Chapter, who have an economy fund. It is thus rescued from the imputation of being a so-called cathedral ; and being the site of the most ancient see in Munster, (anterior to Cashel) deserves to be preserved in its ancient dignity.

In the Province of Tuam.

TUAM : I hope it is wholly unnecessary to plead for this ancient foundation, formerly a metropolitan church. The ancient parts of the church are very interesting. The modern part, including nave, transepts, tower, and choir, (the sacarium being ancient Norman) form an architectural gem ; though small in size, yet very beautiful, embodying the most graceful features of Irish Gothie. It has an economy fund, and a choral foundation. The zeal with which

the fabric has been augmented, the ancient parts preserved, and the choral service sustained, by the exertions of the present provost, Mr. Scymour, is above all praise.

CLONFERT: this is a small but most interesting church, containing some peculiarities of ancient Irish architecture. It has no vicars choral or economy fund; but greatly deserves attention and preservation.

Of ELPHIN and ACHOMY, as fabrics, I am unable to speak; but both are in use.

Next, as to cathedrals which are modern, but not in ruins.

In the Province of Armagh.

DROMORE, RAHROE, ARDAGH: I am unable to speak of them from personal knowlege.

ARDAGH has no chapter; nor have any of these economy funds. As mother churches of dioceses they have the usual claim.

CLOGHER is a modern church, with stalls and an organ. Whether there is still a small economy fund, I am not certain.

KILMORE has been rebuilt, under the auspices of the present Primate, while bishop of that see; and as the church of a resident bishop, deserves its ancient honours. But there was a chapter of twelve canons here in ancient times.

In the Province of Dublin.

FERNs: A modern church, without economy or choir. It has, of course, a chapter, and is the mother church of an extensive diocese.

In the old Province of Cashel.

There is no church here wholly disused, or any which does not come within some one of the former heads. And it may be remarked, that the only diocese in this Province which has no dean and chapter is that of Aghadoc, where there is a modern church, but not a cathedral. The see was merged into Ardferd many centuries ago, and the respective bounds of each diocese are now unknown.

In the old Province of Tuam.

KILLALA. A modern church, but built to accommodate a good congregation: well cared for by the present dean. The chapter have their defined duties. There is no regular economy fund or choir. I have seldom felt so affected as in witnessing the zeal of my respected friend, the present dean, to sustain, under very great difficulties, something like the dignity and order of a cathedral service. In fact, the direction in which reformation should go in Ireland is that of restoration and augmentation.

Now, I think the only actual ruin, for which no modern substitute has been provided in the locality, is that most interesting one of Kilmacduagh; a spot fully equalling, in my opinion, Glendaloch in interest, and exceeding Clonmacnoise. The ecclesiastical vestiges are very numerous. It would, perhaps, be impossible, and certainly un-

practical, to restore the old cathedral, but the deanery is united to the living of Gort, a small but well-built town. Perhaps the chapter might be beneficially transferred thither (if this has not been done.)

My own views may, perhaps, appear extravagant; but it has been the wish of my heart for many years to see the two large churches of Galway and Youghal restored to their collegiate status, which Galway had till lately. To Youghal church great attention has lately been paid, and it deserves a chapter or college, and choir. That of Galway is one of the largest churches in Ireland, and would admit of a grand restoration. Some years ago the Ecclesiastical Commissioners defaced it by new arrangements in a most deplorable manner. Of this it is said they now repent. (I am speaking of a corporate body, which never dies; though if they had been doomed to death as a corporation at that time, the punishment would have been richly deserved.) A real restoration is now contemplated.

And now, before concluding this paper, I may perhaps provoke a smile by observing, that I shall endeavour to ascertain the nature of several of the Irish cathedral foundations, with very little aid from documents: in many instances merely from the notices of the cathedrals and the names of the dignitaries, &c., to be found in the ecclesiastical registers, &c., and from the ruins and sites of ecclesiastical buildings which can still be traced. This is specially the case in the Province of Connaught. To my mind there is a peculiar charm in such investigations, which is not to be found in the study of full records.

I remain, dear sir,

Faithfully yours,

Peterstow, Ross,
Sept. 22, 1866.

JOHN JEBB.

LITURGY OF S. JOHN CHRYSOSTOM IN ENGLISH.

The Divine Liturgy of our Father among the Saints, John Chrysostom, Archbishop of Constantinople. Done into English, with some Prefatory Notes, and the original Greek of the open parts. Masters. 1866.

THIS little book is a most curious proof of the growing interest taken by religious people in the devotions and ritual of foreign Catholics. A few years ago people would enter a foreign church during Mass, and would come away without the faintest idea of what had been going on. Even now many persons, not altogether ignorant of the matter, find the greatest difficulty in following intelligently the details of an unfamiliar service. But if it be hard to understand a Latin Mass, what would be said about a Greek one? We are persuaded that few travellers even attempt to listen to a Greek Mass, supposing them to enter a Greek church while service is going on. There need however be no excuse for such indifference in future. This volume will enable any educated man to follow the most common Greek Mass intelligently. It consists of a translation, very good so far as we have tested it, of

the Liturgy of S. John Chrysostom, with the original Greek of the "open parts" given in parallel columns. But of equal, if not greater utility is the running accompaniment of a rubrical commentary, which explains concisely all that is going on.

We quote from the translator's preface :

"This book is intended merely as a practical manual for travellers and others who may assist at the Liturgy of the Eastern Church. I entreat the pardon of all who use it for the many gross blunders into which my ignorance has doubtless led me.

"The Greek rite prevails among about seventy millions of Christians inhabiting Greece, Turkey, the Principalities, and Russia; Egypt, Syria, Asia Minor, Georgia, and Siberia; and Russian America, and scattered congregations all over the world.

"Throughout this enormous body the following four Liturgies are in use ;—

"1. S. James; probably but little changed from the original composition of the Apostle, the Brother of God. Originally used in Jerusalem, it is now only said once a year, on S. James's Day, in some parts of Greece.

"2. S. Basil the Great; derived from S. James. It is said throughout the whole Eastern Church on Christmas Eve, New Year's Day, the Vigil of the Epiphany, the Sundays in Lent, except Palm Sunday, Holy Thursday, and Holy Saturday. It differs only from S. Chrysostom in being longer in the secret portions; the only exception being the hymn to the Virgin in the Canon. For convenience I have printed this hymn at the end of the Office, that the book may be practically useful for S. Basil's as well as S. Chrysostom's rite.

"3. The Liturgy of the Presanctified. It is a Communion without a Consecration, like the Mass said in the West on Good Friday, and in the archdiocese of Milan on all Fridays in Lent. It is said on all the days of Lent except Saturdays and Sundays, Holy Thursday, Good Friday, and Holy Saturday.

"4. S. Chrysostom, or John of the Golden Mouth. Derived from S. Basil. It is the ordinary Liturgy, and is that contained in this volume.

"5. On Good Friday no Liturgy is said. The public service on that day is similar to the Western, up to the hymn *Vexilla Regis*.

"In various countries the rites vary considerably, even in the open parts, and just about the communion there are hardly any two editions exactly alike.

"In this edition rubrics are given as for a High Mass. It is also possible to have a *Missa Cantata*, in which case the Priest recites all the Deacon's part in addition to his own, with some trifling exceptions, which are here enclosed in brackets. Low Masses can also be said with one server to respond: both this and the *Missa Cantata* are very bald ceremonies.

"I beg in duty to acknowledge the assistance I have derived from the lucid arrangement of the Liturgies in the English translation published by Mr. Hatherly of Liverpool."—*Preface*.

These few sentences explain fully the object and system of the book. They are followed by a brief but useful description of an ordinary Eastern church, with a detailed explanation of the usual icons on the iconostasis, and an account of the vestments of the ministering clergy, and of the ordinary postures and actions of the laity on entering the church. Next comes a careful note on the credence, describing the sacred vessels, and the altar linen, and the shape of the altar-breads, &c.

of result; but still it is important, because every pointing which is regular according to the one view will be exceptional according to the other: and, of course, exceptions to a rule should not be made without good reason. The grounds on which I hold the normal form to be what I have set down, are as follows:

It should be borne in mind that all Anglican chants of any value are not merely melodies with an accompaniment, but are "tunes of four parts," as Playford calls them; and therefore we must not judge of them by the treble only, but by the other parts also, especially the bass. Now in by far the greater number of single chants (I need not encumber the question by treating of double chants) we find that the bass in the last measure but one is a single note, bearing the harmony 4 3 or $\frac{4}{2}$ $\frac{3}{2}$, most commonly the former. In saying that it is a single note, I do not forget that the semibreve is frequently divided into two minims in chanting; but in order to arrive at the truth of the matter, we must take the chant abstractedly from any particular allotment of syllables or system of pointing, that is to say, as a good organist would play it on his instrument. In Dr. Monk's *Anglican Psalter*, for example, though he thought it best to write the measure in question with two minims in the vocal parts, yet his organ accompaniment invariably has a semibreve wherever possible. So also in the chants at the end of the first and second volumes of Boyce's *Cathedral Music*, we find one note occupying the whole measure, whenever any part remains on the same degree of the scale. It is only in the latter chants that we commonly find the measure occupied by two chords between which every part moves. Now this shows clearly enough that different systems of dividing the words prevailed in the two periods,—that in the latter, as we all know, it was the rule to sing two syllables to the last measure but one, whereas in the earlier period, the rule was to sing only one. There is no other supposition that can account for the phenomenon. And if we consider the origin of Anglican chants, we find it perfectly natural that they should fall into the form (2) in their second members. For it is an obvious fact that Anglican chants were derived from the Gregorian Tones, and the above is the form on which all the simpler endings of the Gregorian Tones are constructed, in accordance with the usual cadences of the Latin language.

If I have succeeded in showing that the common theory of Anglican chants having, according to the normal form, five notes in their endings, is untrustworthy, it follows that the comparison which the Ely Committee have made of the different Psalters is erroneous; for what they call diæresis is, according to the correct view, syllabic union; and what they call syllabic union is synthesis, as far as that portion of the chant is concerned.

The committee, moreover, assert that the S.P.C.K. Psalter contains, in the Venite, Benedictus, Magnificat, Nunc dimittis, and Gloria Patri, thirteen instances of "synthesis on final note." Knowing, as I did, that a main principle of that work was not to admit synthesis on the final note (except in the solitary case of the Benedicite taken from Merbecke,) I was considerably astonished at the assertion of the committee. But on looking at the document again, my astonishment was

modified (I cannot say removed) by discovering that they apply the term "final note," not only to the note properly so called, but also to the last note of the mediation. If one can imagine a committee, entrusted with the preparation of certain astronomical tables, calling noon "sunset," this would be a parallel misuse of language.

The next question which I feel obliged to notice is the pointing of the first half of the first verse of the Gloria Patri. The committee find fault with the S. P. C. K. Psalter for the division

| And to the | SON.

I do not see on what principle they do this, unless they hold that two consecutive unaccented syllables should always have a note apiece, when they come within the range of the inflections. That is to say, they would approve such pointings as the following :

And why do the people ima- | gine a | vain | thing ?
Praise Him in the fir- | manent | of His | power.
Praise Him according to | His ex- | cellent | greatness.

However it seems that they would not approve

For He com- | eth to | judge the | earth :

so they would draw the line somewhere, but where I do not know. Sometimes we are obliged to give a whole measure to two short syllables, as in the half verse,

And | to the | HOLY | GHOST ;

but, though it is a sound maxim to choose the least of two evils, it does not follow that we should choose the same evil for the sake of uniformity, when we have the choice of something better.

I fully allow that there are instances of needless synthesis in the S. P. C. K. Psalter ; for example,

O sing unto the | LORD a new | song :
And become the | first-fruits of | them that | slept.

But these are only faults of detail ; the work has the merit, which none of the other Psalters in question have, of being based upon thoroughly sound fundamental principles, in that it adapts itself, not only to modern chants, but also to the ancient tones, following in the main, the Latin rules for the allotment of syllables, with such modifications as the peculiarities of our language require. If, as the committee say, it is unfit for either Gregorian or Anglican chants, I certainly never met with a Psalter that was fit for either. The committee have little right to accuse the S. P. C. K. of needless synthesis, if, as seems to be the case, they would throw the whole of the words *tabernacle*, *adversaries*, *testimony*, on the medial or final note of the chant ; which is, besides, contrary to their own rule that "synthesis ought never to be employed twice in the same bar." However, I do not undertake to defend the above-named Psalter as to details, but only as to its general system, which is identical with that adopted by the Canterbury Diocesan Choral Union about three years before the S. P. C. K. Psalter

was published. It may, therefore, most properly be called the Canterbury system.

I proceed to make some remarks upon the conclusion to which the committee have come as to the system to be adopted in their Festival Book for next year. They decide on taking that of the Ely and Cambridge Psalters, with some modifications of detail. It will be convenient to have a name for this system, and as we do not know either the author of it or the place where it originated, we cannot give it a local or personal appellation. But we know well enough when it was devised, and what style of chants it was made to suit. The history of our country comes to our aid with a suggestion. We have all read of "the rump parliament," and as the aforesaid system of chanting came into vogue during the latter days of the second and worst age of English Church music,—that which began at the Restoration, and expired about the time of the accession of our present Sovereign—I think it may not unfitly be called the rump system. There is a further reason for this appellation, namely, that as the distinguishing feature of the system is that it puts weight upon the end-note of the chant, it is apt to remind one of a chimneysweeper scated on the hinder part of his donkey. This is the system which the committee have resolved to impose on all the choirs of the diocese who wish to take part in the festival, for a reason which might, a few years ago, have been urged in favour of high enclosed pews, westward facing prayer-desks, and sundry other abominations, namely, that "it is that with which the greater part of the diocese is more familiar." They might, if they had been wiser, have provided a good pointing without sacrificing their predilection for the Psalters which have originated within the diocese, by following the Ely or Cambridge Psalter in the first half of each verse, and the Sudbury Psalter in the second half.

With regard to the subject discussed in section 10 of the report, any scheme for getting rid of the awkward pause too commonly made in passing from the recitations to the inflections, deserves respectful consideration. But it strikes me that if, like the editors of the Cambridge Psalter, we should decide on having a measured bar before the inflection begins, this will only be shifting the difficulty from one point to another, not surmounting it. For how can it be secured that the voices shall begin the measured part of the recitation together?

As to the question of punctuation treated of in section 11, I think that the Cambridge and Sudbury editors are right in making a short stop after the word "servant" in Ps. cxliv. 10, and after "plenteous" in verse 13 of the same Psalm. Whether or not this stop should be marked with a comma, is another question, which I feel inclined to answer in the negative. But how then can they be right in discarding the comma before vocatives, especially when the word immediately preceding does not denote the person addressed? Surely the vocative case is quite as much a distinct member of the sentence, as the words which follow "servant" or "plenteous" in the passages above referred to.

Yours truly,
S. S. G.

MR. BUCKLER ON LINCOLN CATHEDRAL.

A Description and Defence of the Restoration of the Exterior of Lincoln Cathedral, with a Comparative Examination of the Restorations of other Cathedrals and Parish Churches, &c. By J. C. BUCKLER, Architect. Rivingtons, Oxford and London.

WE cannot congratulate the Dean and Chapter of Lincoln upon their defender, nor Mr. Buckler upon his extraordinary book, with its still more extraordinary title. How he could have imagined that the most ignorant of the public would accept as any excuse for his own misdoings his unscrupulous, unfair, and unprovoked attack upon Mr. G. G. Scott, abounding as it does in charges, not only unproved, but which it is scarcely possible to imagine that Mr. Buckler did not know to be untrue, is beyond our comprehension. The whole animus of the volume may be gathered from such passages as the following:—"Mr. Scott was not encouraged by the Dean to waste his sweetness on the desert air. He is the leader of a cabal, a sort of organized body of four or five members, all working up to the note of their leader. His letter (of 1864) is not worth the trouble of reading. The Dean (Ward) gave him a delicate hint that there was no room for Mr. Scott at Lincoln. Truth to tell there could be no mistake as to the exact meaning of Mr. G. G. Scott's affectionate outpourings." His last letter is called a "dainty supplication;" again, this instance of "conceit" on Mr. Scott's part, and page 101, "jealousy and prejudice have so blinded Mr. Scott," and so on *ad infinitum*. So little care seems to have been taken with the book, that though printed in the most expensive style, the proof-sheets appear never to have been corrected: paragraph after paragraph is utterly unintelligible, and the constant repetition and interruption become quite sickening. It almost seems as if Mr. Buckler had written the same thing over and over again on several sheets, and then shuffled them up together higgledy-piggledy like the Sibyl's leaves. He seems to imagine that the same thing repeated *ad nauseam* in almost the same words increases the force of the argument. Some passages occur as a sort of refrain or chorus, to make way for which the discussion in hand is broken off. Thus we are told some half-dozen times that the existence of certain black marks in the interstices of the carving prove that the stonework (which was once all black) has not been damaged; of that we shall speak further on. In about as many places he also bursts out into an ecstasy as to what he has *not* done. He is not like his accusers, he has not pulled down buttresses, windows, cornices, &c. Now, as nobody ever said he had done so, and as at present he has no possible occasion for any such proceeding, it does not seem particularly clear how this touches the point in question. The Dean and Chapter of Lincoln are accused of having sanctioned a most ruinous and improper, as well as entirely unnecessary process in the so-called restoration of the exterior of the minster, and Mr. Buckler, though, upon his own showing, he could not have altered

matters much for the better, even if he had had sufficient knowledge and appreciation of art to have wished it, is through his approbation accountable for what has been done since his appointment to the honorary surveyorship of the cathedral, a post which, as it now appears, is not only honorary but, as he says at page 214 of his "pamphlet" or "slender volume," is "attended with expense to himself." "They know full well the jealous and to the writer (i.e. the architect) the costly care with which he has for two generations" attended to the building. No wonder then that one of our correspondents was assured on the spot that there was no architect, and that it was really a matter of some difficulty to discover that any one but the mason had anything to do with the matter. How very little real personal supervision had actually taken place, though it may probably be more than the Dean and Chapter had any reason to expect, if the post is both honorary and costly to the architect, may be gathered from several places. When Mr. G. G. Scott's first letter had been received, Mr. Buckler answers the Dean and Chapter by sending them his cross-examination of Sandall the mason. *Sandall* states "that a scum collects on the stone;" and says also, that "we merely remove the dirt from the sound surfaces and the decayed stones are cut away," "let it be moulding, decoration, or plain ashlar. The stone itself that is sound has a face upon it so hard that we could not scrape it away." Now when we remember that the scraper used was an iron one and very sharp, we can imagine how frightfully the building must have suffered; all stone which could be injured, in the mason's rough idea of injury, by the scraper was removed, whether moulding, decoration, or plain ashlar. This is just what has been affirmed by critics as far as the partially decayed work was concerned, though they differed, as any reasonable person must, upon the impossibility of injuring the surface of Lincoln oolite by removing the silicated surface, or as he calls it, the scum.

Sandall goes on to say, "The way we now scrape to clean it was carried on before I had anything to do with the cathedral. *My order was* to carry on the restorations just as they had previously been done." And Mr. Buckler says that his observation leads him to believe that Sandall speaks truly when he says that he has not disturbed the general surface of the ancient masonry. We can scarcely doubt that Mr. Buckler here is questioning Sandall about what he had not himself had much concern in, especially when we remember Mr. Buckler's own description of his office and power. "He could not, if he had disapproved, have altered the system," and the mason informs him that he is going on just as they did years before. But to make it more certain still, Mr. Buckler informs us that when he pressed Sandall upon the subject before us, "he reminded me that if he had performed the work in any other manner, it would not have escaped the watchful eye of the precentor." So Sandall evidently had to fear the precentor much more than the architect. Surely if Mr. Buckler had really been much on the spot, the mason would have said that his presence, not that of the precentor, would have been a guarantee against improper treatment. It is not a little curious that it should be stated on very good authority that this very gentleman was not aware of the use of

an iron scraper at all as lately as 1864, and Mr. Massingberd appears also to have been ignorant of the fact when he wrote his letter to us in 1865. We can scarcely doubt that the assertion was not far wrong which charged the Dean and Chapter with leaving so important a matter as the restoration of one of our very finest cathedrals to the tender mercies of the master mason, who, we are assured, has had the *modus operandi* so often and so minutely described to him in the "presence" of the building that it would be tedious and profitless to take any notice (in the specification) of "the rest of the work included in the present undertaking," i.e., the skinning of the west front.

Mr. Scott says, as our own writers have also noticed, that the central doorway has already been dealt with, on a system involving a principle of scraping off every loose and softened part of the surface, and thus rendering parts hitherto intelligible no longer so. And this was acknowledged to Mr. Scott by the mason, and also appears in Sandall's letter. Mr. Buckler's remark upon this is, that "If one passage in this most precious communication can be more discreditable to the penman than another, it is this; but jealousy and prejudice have so completely blinded Mr. G. G. Scott that he does not perceive the fallacy of his statement. He asserts freely, but he advances nothing in proof of his assertions; and I *choose to take the word* of the mason who said nothing to warrant the laboured paltering in which Mr. G. G. Scott has indulged." Mr. Buckler's sight is evidently insufficient to judge for himself: he must make choice between the credibility of Mr. Scott and the mason, and makes it in the choice language here quoted. Such gross personalities can injure no one but the writer.

Before we proceed to notice in detail the most unpleasant part of the book, the vulgar attack upon Mr. G. G. Scott, we must make a few remarks upon the reasons given for it. This onslaught is justified by the writer in very extraordinary terms. "Let not the reader suppose that Mr. G. G. Scott had any footing at Lincoln, and *therefore was at liberty* to discuss and recommend; to censure or decry whatever he observed contrary to his ideas; he voluntarily forced himself upon the attention of the Chapter," and so we are told that this volume, prepared partly in 1859, is brought to light; we must quote the passage entire to give something of a specimen of the writer's style. "The substance of what is here written was in part prepared in the year 1859, and laid aside in the hope that Mr. G. G. Scott would not again take the pains to provoke a discussion which would lead to their (sic) publication or continue to pursue on his own account the destructive processes of which he had given fleeting hopes; but he has acted otherwise; and since we are at issue as to the value of our ancient architecture," the publication of the treatise became necessary, or, as Mr. Buckler puts it, Mr. Scott "braves the rod of chastisement which he might have foreseen, and which has been *benevolently* withheld, in the hope of his amendment; but forbearance having failed, the *sentence mercifully delayed* must be allowed to take effect." From these passages which we should have scarcely credited as correctly given if we had seen them quoted instead of having read them with our own eyes, we gather that Mr. Buckler was so angry as to be scarcely conscious

of what he was writing. This is about all that we can make of them. We had no idea till lately how many of the profession objected to criticism, especially if made by persons competent to give advice. Mr. Buckler is not singular in his opinion, that all professional architects ought to look on and see the choicest works of antiquity destroyed rather than so far transgress against the etiquette of the craft, as to protest in private or public against such vandal acts. The strictness of the obligation to reticence appears not to apply to architects alone, but also to architectural journals. The *Builder* of the 18th of August says that, though they (the editors) had inserted some letters complaining of what was going on at Lincoln; as soon as they heard that a well-known architect was employed, they refused to admit any further criticisms. One would have thought that if the criticisms of this periodical were to be of the slightest value, it would have been the business of the conductors of it to find out how the matter really stood; probably they knew they were not equal to the task and so sheltered themselves under the convenient assertion that the architect employed *must know best*.

We are so far from agreeing with this preposterous position that we think Mr. Scott and Mr. Street deserve the thanks of all lovers of fine art, and of the most independent and intelligent architects, for their excellent letters—the more so, as men of less mark and courage would have been deterred from acting in the manly way they have done. It is a fortunate thing for the progress of art that all are not afraid to notice what they know to be damaging to their cause. We say that this attack upon Mr. Scott is most unfair and groundless, because we know that in public he has taken little or no part in the controversy, and in private has certainly not exaggerated matters. So preposterous a notion as that there has been any concert among the various judges who have condemned the doings at Lincoln, could have never entered the head of any one who thought at all. Probably there were never so many objectors *so entirely unconnected* with each other. They have certainly been very unanimous, but this could scarcely be otherwise. We can hardly imagine any sane person with any eye for art, any person in fact who could trust himself or be trusted to buy works of art of any age, unless blinded by prejudice, coming to any other conclusion than what has been arrived at by those who have been the foremost in noticing the outrages committed upon the lovely architecture of Lincoln minster. As to there being any cabal we entirely disbelieve the fact, and, as far as we are concerned, entirely repudiate such an idea. Some of Mr. Scott's works we have noticed, with the approbation that they fully deserved, to others we have felt obliged to object. Mr. Buckler seems to include all he has done, whether as an originator and inventor or as a mere restorer, in the same category. In his opinion Mr. Scott seems to be a mere ignoramus—so beneath his notice that he will not, in fact, “condescend” to discuss antiquarian matters with him. We are not surprised so much at this sort of thing, because each of the architects of Mr. Buckler's date and calibre always esteemed himself as the man of the day; but we do find grievous fault with such scandalous misrepresentation as that which imputes to Mr. Scott any blame for the wicked and wilful destruction of one of

the most interesting churches in Middlesex. The demolition of Heston church, as all our readers know, was entirely due to the Bishop of London and Mr. Spooner. Mr. Scott and some of our colleagues did their best to preserve this interesting building, and would no doubt have been successful had it not been for the obstinate impatience of public opinion exhibited by those in power. As to Doncaster tower Mr. Buckler's statement is simply untrue. If any one will refer to Jackson's History of the church he will find that it fell on the day of the fire, excepting a fragment of one corner. When Mr. Scott was called in it was prostrate on the floor of the church, much as was the case at Chichester. But misrepresentations of this kind seem to delight this writer. Thus *we* are described as approving all that has been done at S. Paul's cathedral, when on the contrary articles have appeared in our pages entirely condemning the tampering with the architecture of Sir Christopher Wren, as is too much the fashion now-a-days. One of our writers at least, also, about the same time that the contemplated destruction of Heston church was discussed, protested in the leading journal quite as strongly as Mr. Buckler or Mr. Scott could do against the reckless way in which our ancient buildings and monuments were being treated in too many instances. But because ecclesiologists are able to appreciate the revival of Gothic art as an active restoration, as well as to admire what the ancients have left us, we are unscrupulously branded as entirely careless of antiquity. Thus we have such nonsense as this directed against us. "Listen to the dulcet tones of the excellent ecclesiologists over the opportunity for the destruction of the Rood-screen! over the liberty to cast their supercilious eyes upon the even line of richly-carved oaken screens, which extends along the eastern range of the great transept! See! the mnemoclads now enter the choir, undismayed and unimpressed by the majesty of S. Hugh's building, which was viewed as glorious among the mighty works reared in the early days of Pointed architecture. A whisper is heard that the canopied stalls are old-fashioned and cumbrous, and must be thrown down, and that new seats sprawled thence along the floor of the nave would be regarded by the *élite* of fashion as unquestionable evidence of restoration and revival. And oh! how much would the dignity of the interior be enhanced, if the arcades (!) of the choir were filled in with fanciful ironmongery, polychrome, and alabaster!" and so on: "for would it not be restoration to bedizen the whole interior, to dress it in a manner adverse to the pure taste of the designer of the church? Would it not be a restoration to confuse the fair forms and lineaments of the architecture with coarse lines in flaunting colours?" and then comes the climax—"and *to perch* insipid and meaningless effigies in impertinent situations." We do not quote this, pretending to have any notion of what two thirds of it means. We can only wonder how any man of ordinary ability can pen such rubbish. Here we are very ogres ready to gobble up all the antiquities of the place; in another part of the volume, after reading Mr. Scott's admirable entreaties for the preservation of everything that could possibly be saved, we are called upon to rejoice,—“assuredly the whole body of the ecclesiolo-

gists will weep for joy when they read of an individual so completely overwhelmed with concern for the bare rumour that" Lincoln has fallen into unfaithful hands. We are to exult in Mr. Scott's energetic efforts for conservatism, and at the same time be unable to enter an ancient building without immediately wishing to destroy it. How beautifully consistent are these two positions!

We are also described as "veracious critics;" and architects and critics in general are lashed in the following terrible manner:—Old church restorers had no pretension to knowledge, "but their insufficiency of information was not supplied by *conceit*, or assumption of knowledge which they had neither courted nor cultivated. Their faults, which were many and lamentable, have not served as beacons to the present generation, whose practitioners, *one and all*, give dress for gold; they blot out the evidence of the genuine works of art, and give in their place improved imitations." The impertinence of these egotistical remarks is very amusing, especially when coming from any one in the least connected with Lincoln. If the whole English dictionary had been carefully ransacked, the writer could not have better described his own doings than by the words "blotting out the evidence of the genuine works of art, and giving in their place improved (!) imitations."

Perhaps one of the most amusing of the many grandiose tirades in this book is to be found at page 205. "To judges such as these" (i. e., ourselves, and all who object to Lincoln seraping,) "whether professional or amateur, the proud monuments of antiquity are not likely to yield the treasures of information which are incorporated in their very substance; their mute eloquence is unintelligible to the great mass of hypercritics, who scoff at *venerable authority*," (what does this mean?) "and especially to the flippant fault-finders" (? Mr. G. G. Scott, Sir C. Anderson, Mr. Street, and J. C. J.) "who, under the disguise of reproaching modern workmen, have fastened their censures upon the handiwork of the artisans of old." All, in fact, are here denounced who will not accept certain black marks and the *yellow surface* as unanswerable testimony to the intact and pristine condition of ancient stonework, which had previously been covered with a black silicious patina, when the mason himself affirms that this hardened yellow surface is three eighths of an inch in thickness. This colour, therefore, may remain, though nearly that amount of abrasion may have taken place. But then Mr. Buckler is really the only architect remaining who knows anything. Mr. Scott's ignorance is so great, that he will not condescend to argue with him; he has long ago been informed what a pretender he is. "Architecture has almost ceased to be a study according to known and acknowledged rules; patchwork and paint are among the chief ingredients by which popular approbation is sought." And after all, the vain yearnings for popularity will be denied the heretics; for all "the organisation of the tirade," which "is observed in the system which has been pursued, from the great captain down to his meanest follower," will be "of no avail against the sober judgment, clear eyesight, (!) and honest conviction of those who have *no prejudice to serve* nor time to bestow upon a subject in which they take no real

interest. The *achievements of fame* are not likely to be the reward of persevering industry, when pursued under the colours of false pretences."

It is astonishing how any educated men, such as usually compose cathedral bodies, can read such stuff as composes a large part of this treatise, without seeing how utterly they have been misled. We can scarcely imagine any dean listening quietly to such utter folly as occurs in the letter in answer to Mr. Scott's "missive with which he favoured the Dean in 1864." Mr. Scott's destructive propensities are regarded in so serious a light, that his approach to the cathedral was heralded *by strange sounds and appearances*. The stone statues (i.e. of the kings, for whom, in their royal aspect, he has such profound respect and reverence) "shuddered when he passed under the walls of the minster." So the days of miracles have not ceased, after all. "I repeat," says he, "that Mr. G. G. Scott has succeeded in his aim," (of making himself understood,) "and has shown how easily the judgment may be warped, the vision dimmed, and the tongue and pen placed at variance, when selfishness overmasters every generous feeling, and the hope is entertained that pertinacious interference may be rewarded by praises for towering ability, and by *usurped pretension to the matchless glory of Lincoln minster*."

In fact, the veracious critics who have ventured to publish such unblushing assertions about the restoration are quite beneath this gentleman's notice. He would have left such contemptible rabble to chatter on. It would not have been worth his while to refute their misstatements, had he not felt that he had a duty to his employers paramount to every other consideration, apparently even truth itself. "No fear of tiresome repetition should deter him," and in this particular he has certainly fully kept his word. His opponents have been pertinacious, and so he has not been careful to avoid the occasional repetition of the more important facts, &c.; for "there seems to be no sound reason wherefore facts should not be reiterated with as much resolution as fiction." The law was laid down by Mr. Scott, and "the Jews assenting, said these things were so." !! This notion of accumulating evidence by mere reiteration of the same facts is really a novelty. The passage is also interesting as exemplifying our author's exquisite taste in quotation.

We must not omit to notice one more instance of the unfair way in which Mr. Gilbert Scott has been treated. With great magnificence of language we are told that Mr. Scott, expressing his sorrow at the doings at Lincoln, "hastens to invade the feretory of S. Edward," and to destroy the solid altar at Westminster. The very wording of Mr. Buckler's assertion would seem to show that he knew perfectly well what were the real facts of the case, though his prejudice allowed him to distort them into the stuff he has written about them. The reredos was probably built in Henry VI.'s or Edward IV.'s time. The back, facing the chapel of Edward the Confessor, is very interesting, as most of our readers know, and in fair condition; this has remained, and, we know, will remain, quite untouched. The front part was destroyed, or nearly so, in Queen Anne's time, to make way for an altar-piece of marble made for Whitehall chapel, but given to the Abbey. In 1824

this was taken down; and the old reredos being found to have been chopped away, and its ornamental features destroyed, Bernasconi, the celebrated plasterer, was employed, at a cost of £1,200, to reproduce it in compo, which he did very fairly, copying, to a certain degree, the details of the back. *At the same time* the chapter had an altar erected, with a black marble top, a stone plinth and compo sides, the interior being of rubble or rubbish from a mason's yard. The present chapter have, naturally enough, disliked the idea of an altar partly, and an altar screen entirely, of compo, and conceived the idea of translating it into costly materials, without altering the ancient design. They are accordingly spending a large sum of money in reproducing the original design, so far as it can be ascertained, in alabaster and rich marbles, and in adding a mosaic picture over the altar.

As regards the altar, they would have probably had it made of stone; but, the order of the Privy Council standing in the way, they *retain* the marble slab, completing it with marble and mosaic to a more comely size than the compo one, placing it upon very rich pillars, &c., of cedar. This is the whole sum and substance of the invasion of the feretory of S. Edward, and the destruction of the ancient altar, mentioned by Mr. Buckler with such pious horror and indignation.

We now turn to the real matter of dispute, the question of the amount of damage done by the scraping. Mr. Scott expresses his entire disapproval, as we have done, of scraping over old stone to give it a fresh colour. Mr. Buckler, in reply, denies that any such scraping has taken place, or that any scraping took place for the purpose alleged. What was done was done only to restore to view the original (!) surface of the stone. Mr. Massingberd's authority settles this point. The writer really objects to the term *scraping* altogether. Mr. Scott "has dropped the chipping charge, and in his dainty supplication to the present Dean lays double force upon the *equally inapt* term 'scraping.' In fact, there has been no scraping at all. The critics 'know' very well that no portion of the ancient stone has been *scraped* in the way in which they use the term." If *scraping* is an improper term for the excoriation of the Lincoln stone, we should very much like to know what better one can be substituted in its place. Sandall, the mason, uses the expression, and so also does Mr. Buckler himself; but then they don't use it in the malicious sense that his opponents do. It is *scraping*, certainly; there is no denying that: nor can he deny the use of an iron tool, sharp withal, and mounted on a long handle. Neither has he denied the use of a sharp chisel worked by hand to clean up the carved work. He could not, because the admission had already been made by some in authority, and the process had been seen in full swing by several eye-witnesses. Mr. Buckler may affect to believe that his opponents founded their opinions upon hearsay, because, at the very beginning of the controversy, one or two did so; but he knows well enough that the best judges have formed their opinions upon what they really have seen, and upon what any even respectable judges of genuine antiquity can see on the face of the building, though Mr. Buckler, with all his ridiculous pretensions to a monopoly of art-knowledge, is unable to

appreciate it. He is forced to question his mason, and to form his judgment from what he tells him; not entirely, either; for though he professes to feel quite confident that no damage has been done, every other page belies the assertion, however boldly made. He fidgets about to find out first one excuse, then another, for damage which he can't help seeing, though in other places he stoutly denies the possibility of any such thing. The Lincoln capitals exhibit the same unevenness of execution that may be observed elsewhere; the Norman carving does not rise to the merit of real sculpture; and so on. He is evidently very uncomfortable. It is not the scraping that is at fault; it is the imperfect sculpture, which was meant to be finished up better, but never was. It certainly was not the scraping. "The critics themselves know full well" that no harm was done by it, though the scraper was long and sharp, "because they are aware that the material, from the peculiar crust which hardens on its surface in the lapse of time, is thus made capable of resisting, in the most effectual manner, the miserable process of re-cutting." And then follows a rigmorole of egotistic self-laudation, as touching the author's hereditary love for antiquities. Sandall, who seems to know the foible of his surveyor well, backs him up in assertion. "Of course," says he, "you know that no damage *could* have been done;" for do we not cut away all stones with an imperfect and softened surface? And as for the other, that which is sound has a surface hardened to the extent of three eighths of an inch in thickness. "The stone itself that is sound has a face upon it so hard, that we *could not* scrape it away." If they could not, of course they did not; but judges far better qualified to judge than either Mr. Buckler or the mason have affirmed that the original surface of all the Norman carving has been, and therefore could be, scraped away, and that, in fact, the whole has been almost ruined and reduced to the value of a mere modern copy. And this really stands to reason. How any man of common sense could affirm and another repeat the nonsense that any stone, or marble even, *could* not be damaged by scraping with a sharp iron tool, is beyond credit. But Mr. Buckler is very merry upon the subject. Mr. Scott's examination of the tools reminds him of the poor wretch who tried to find out, or rather who was said by the Joe Millers of the day to have tried to find out, the secret of Turner's glorious powers, by peeping into his paint-box as he was at work at the Royal Academy. "It is not," as the painter is made to say, "in the box." It would be an insult to our readers to point out that there is no sort of analogy between the two cases. The colours and pencils in Turner's paint-box would certainly give no information as to the powers of a great artist. But Mr. Scott could not well be far wrong in his conjecture as to the effect of the formidable instruments which were shown to him at Lincoln; and be it remembered that Mr. Scott, *having seen the effects* produced, affirmed that they must have been produced by certain tools. This was denied—in fact, was not known, but proved true notwithstanding, when the tools were brought.

Well, the scraper, like kings, of whom Mr. Buckler stands so much in awe, *could* do no wrong; the black marks which still remained in the holes, and the beautiful yellow colour which was so heightened in

effect by the glorious beams of the morning sun, were full proof thereof. We think he had better have stuck to his first assertion—the stone was so hard that it could not be scraped: when he appeals to yellow colour and trifling black marks in the interstices, especially when he has told us that this yellow colour or hardened surface is three eighths of an inch thick, he surely does not really expect that any one at all conversant with old stone, and especially those who have ever seen Lincoln oolite, with its thin, hard, flinty coating of black, will do anything but laugh at the absurdity of the assertion. Mr. Street showed Chancellor Massingberd, with his penknife, that the black silicification was so hard, as to resist the steel knife; but that, as soon as the patina was removed, the underneath part could be scratched away with the greatest ease. We very much question whether, till quite lately, Mr. Buckler was at all acquainted with the composition of this scum, as they call it. He speaks of scraping it off as if it was no part of the stone at all,—as if, in fact, the silica had been rained upon it, instead of really coming from the stone itself, and forming on the surface a natural protection against violence and the weather; being, as one of our correspondents observed, the crust which preserves the hill crags from further decay.

If Mr. Buckler could have shown that the silicated surface had not been removed, or that no “chisel worked with hands,” or iron scraper with long handle, had been used, he would have had more right to give the preposterous title of a Defence of the Restorations of Lincoln which he has put upon his title-page. He has, by the bye, disclaimed the use of any instrument that would do “wilful”¹ damage, just as he has warned those who, after the publication of this outrageous book, assert that any harm has been done, that they shall be convicted of “*forgery*.” He seems rather fond of putting life into things without it. His stone kings frown, the solemn architecture of S. Remigius assumes a solemn mien, in horror of Mr. Scott, the “mnemoclast.” The minster in future ages will frown with the recollection of its *witless* adversaries.

Nothing can show the consciousness that he is trying to bolster up a bad job more than the transparent excuses that he makes for such harm as is too clear for the most mole-eyed partizan not to see. In the earlier part of the book the thing was impossible; towards the end Mr. Street is told that, if he had looked a little closer, he would have seen that Essex had done it all. “*De mortuis nil nisi bonum*” seems to be translated by this generous successor of Essex, “The dead can tell no tales,” and so he is abused right and left. Unfortunately for the theory, much of the injury complained of was seen in the doing thereof, and was not done by Essex, but by the present scrapers.

The superlative degree of absurdity, when Mr. G. Hills was put forward to suggest that Mr. Buckler had just discovered that all the Norman portals but a few stones in the last state of decay (which, of course, according to Mr. Buckler’s and Sandall’s statement have been now cut away) was merely a modern work,—a restoration, in fact, of

¹ “I would as soon sanction the use of the chisel as of an instrument that would wilfully damage the hard crust.”

about eighty years ago,—has already been exposed in our columns. We have never, to our recollection, had to get through so irksome, vulgar, prejudiced, and in every way unsatisfactory a book. It is, in every way most discreditable. We can scarcely imagine that, after such a production, the Dean and Chapter will refuse to listen to reason, and call in more competent advisers.

MR. SCOTT'S REPLY TO MR. BUCKLER.

[SINCE the preceding article was in type, we have seen, and have received permission to print, the following letter from Mr. G. G. Scott, addressed to our President, in reply to Mr. Buckler's unmannerly charges and recriminations. It is needless to say that no one supposes any defence from Mr. Scott to have been necessary. But we have great pleasure in giving publicity to so dignified and temperate a rejoinder: and we do not doubt that Mr. Scott's candid discussion of the particular cases of church restoration which Mr. Buckler has impugned will be very full of interest and instruction to all who wish to form an opinion on one of the most difficult but pressing art-questions of the day.—ED.]

31, *Spring Gardens, Charing Cross,*
September 24, 1866.

MY DEAR MR. BERESFORD HOPE,—I thank you for your letter, in which you mention Mr. Buckler's book about Lincoln; and feeling that your position relative to our profession, as holding the three chairs of President of the Institute of British Architects, of the Ecclesiological Society, and of the Architectural Museum, entitles you to take some cognizance of attacks upon any of its members, I will, with your permission, trouble you with a few facts bearing upon the extraordinary statements relating to myself which that book contains. I have not read the book beyond a very cursory glance, but I have been furnished with a series of extracts, on which I will ground what I have to say.

The particular process applied to the stonework of Lincoln cathedral, against which so many competent judges have, for years past, raised their voices, is one the merits or demerits of which can scarcely, one would think, be affected by what has been done in other places. A professional objector may, or may not, allow himself to be silenced by a *tu quoque*: but it can scarcely affect the opinions formed on such a question by the antiquary or the public in general, to be told that certain architects who agree with their opinion are guilty of any amount of vandalism when they have their own way. It may be a wholesome thing for the latter to have their sins brought to remembrance, but it will scarcely be considered as a consolation to those who deplore what is being done at Lincoln, and seek to induce the chapter and their architect to adopt a more tender mode of dealing with that cathedral, to be told that many who disapprove it do worse themselves.

Mr. Buckler, however, seems to have thought it expedient to act on Dr. Johnson's maxim, that you should never admit an opponent in an argument to be a respectable man, as it is giving him an advantage he does not deserve; or that of an experienced combatant of our own day, who says that, when opposed, his rule is to think little of defending his own opinions, but to devote himself to damaging his opponent. I will endeavour to reverse these principles, and, however unscientific the course may be, will seek to limit my remarks to self-defence.

Mr. Buckler goes, so far as I am concerned, (and my name appears to be the *catchword* throughout his volume,) on two leading principles, which he has quite convinced himself to be true:—

1. That I am the centre and ringleader of an organized system of opposition to what he is doing at Lincoln; and

2. That I am a sort of wolf in sheep's clothing, or a human crocodile, who sheds tears over our antiquities merely to get them within his destructive grasp.

I am quite unconscious of deserving either charge. As regards the first, I will say, to begin with, that I do not believe that there is any concerted cabal at all against what is doing; and, in the second place, that I have taken no leading part in the controversy at all. It is true that a very large number of persons have given their testimony against the course taken; but, so far as has come under my own observation, this has been a wholly individual and independent testimony. It has, no doubt been, in some instances, exaggerated and erroneous in point of detail; but this is, in itself, a *prima facie* evidence of its not being the result of concert.

So far from having been a leader or prime mover in it, I have rarely, except by accident, compared my views on the subject with those of others; and I have, in fact, taken a far less stringent view than almost any of the objectors, so far as I have become acquainted with their opinions; and, while holding a distinct and definite opinion, have, in the little communication I have had with others upon the subject, done quite as much in moderating their objections as in expressing my own.

I certainly did in 1859 address to the then dean the letter given at length by Mr. Buckler. I did so in consequence of having the subject frequently pressed upon me by a friend who had been spending some time at Lincoln, and who was distressed at what he saw. I do not know that there is anything I need explain or defend in that letter. It made no profession of being the result of personal observation, and if any word was mistaken in it, it was the more natural, as being only a remonstrance made at the pressing instance of another. I, at the time, did not know that any but the usual staff of masons was responsible, and had never heard Mr. Buckler's name as connected with the cathedral.

Some time afterwards I received a letter from an architect who had seen what was being done (and who, himself one of the kindest and most just of men, has a special claim to speak on the subject from his personal connection with Lincoln, but with whom I have had no communication on the subject either before or since,) asking me to join in

a memorial from the Institute of British Architects ; which I was glad to do, thinking that it would lead to some modification of the system ; even then I do not think I had heard of Mr. Buckler in the matter.

I cannot find that I took any further part in the matter till in 1861 I chanced to be present at the annual meeting of the Ecclesiological Society, when the subject was brought forward by Sir Charles Anderson. What I said was made unintelligible by the untechnical reporter, but the extent of my expression of disapproval was that "the work had been very much overdone," that "harm had ensued," and that "on the whole I thought the course taken was a very mistaken one." This mild censure, with the remarks of Sir Charles Anderson and others, is immortalized in that exquisite poem preserved in the pages of the *Ecclesiologist*, and which I almost suspect, from his recent literary exercise, must have been from none other than the tasteful pen of Mr. Buckler himself.

Between this and 1864, the only mention I can remember making of the subject seems to have been of so gentle a character that I heard from no less than four or five quarters that I was generally understood to have expressed my approval of the course pursued. It is curious that the mildest disapproval (if decidedly expressed) can only be expiated by a torrent of low abuse, and by attributing the meanest and basest of motives ; but if one's expressions are a few shades less distinct one is proclaimed far and wide as having given in one's adhesion !

In the summer of 1864 I chanced to meet the present dean for a moment on the station at Boston, when he expressed a hope that I did not disapprove what was doing ; I replied that I feared it is being overdone ; to which he rejoined, "I hope not."

I was at the time on my summer outing, and after visiting some relatives in the county I went for a few days to Lincoln to sketch. My work being in the interior I did not give any special attention to the external restoration, but the last day of my stay the late precentor, who chanced to hear that I was there, came to me and asked me to accompany him to the west end, and to give him my opinion. I did this in a most moderate manner, explaining how far I approved and where I differed from what was doing. I especially pointed out to him how much the mouldings of an Early Pointed doorway had been injured by the process of cleaning, or scraping, or whatever it is to be called. He at once explained that it was impossible, as no iron tool was made use of in the process, and, sending for the senior mason, told him to show me what implement he made use of. The man went away, and presently returned—to the precentor's evident astonishment—with a tool of the form of a small crowbar, or elongated chisel, some two or two-and-a-half feet long, and about half an inch in diameter, with a very sharp chisel edge. With this he described himself as scraping or cleaning the old mouldings, and explained, when I pointed out the injury inflicted, that it was impossible to take so much care but that when the tool passed over blistered portions of the surface it would penetrate the softened part, and cause the irregularities I pointed out in the *contour* of the mouldings, a statement which, as I told the precentor, only proved that the process was altogether a mistaken one.

The west front was then mainly completed, but among the exceptions were the two smaller Norman doorways, and I pointed out to the precentor how dangerous the operation would be as applied to the exquisite carved details of these doorways, and I obtained, as I understood it, a promise from him that these, or at least some special parts, which I indicated, should be spared, and especially the north-west doorway.

I may mention that this interview was wholly undisturbed by any unpleasant feeling on either side, and that the precentor was most courteous, and I hope that I reciprocated his courtesy; our conversation was however enlivened by interjectional observations from the mason, the style, and even the substance of which I now recognize in Mr. Buckler's volume:—but he was called to order by the precentor.

During my stay in the county I heard from several different sources that I was supposed fully to approve of what had been done, which led me, on my return to London, to address a letter to the dean replying more in detail to the inquiry he had hastily made at the Boston Station. I showed you this letter when you were asked to write, on behalf of the Institute of British Architects, to the dean and chapter, and,—differing, I hope, from Mr. Buckler, who, I hear, says it is not worth the trouble of reading,—you asked me to allow it to appear in the *Ecclesiologist*. The dean, whose permission I asked, seeming not to desire this, I declined, but as Mr. Buckler has published extracts, with his own remarks, I now take leave to give it *in extenso*.

“TO THE VERY REVEREND THE DEAN OF LINCOLN.

“MY DEAR SIR,—Since I had the pleasure of meeting you at the station at Boston, when you mentioned the criticisms which had appeared upon the repairs carried on in your Cathedral, I have had an opportunity of a much more careful inspection of the building than I have had for many years before.

“Having been favoured with an interview with the Precentor, who will have told you that he spoke to me upon the subject, I would not have intruded myself now upon you had it not been that I have heard statements, in not less than *four* or *five* quarters, that I had expressed my approbation of the system which is adopted, an impression which I feel it due to myself, and to the principles I hold on the subject of restoration, to correct.

“True, I am not one of those who would withhold from an ancient building such reparations as are needful to its preservation. I would, therefore, approve of the stopping up open or loose joints in the stonework, the refixing of loose stones, and the occasional cutting out and replacement of such as are so irreparably decayed as to have lost their architectural forms; on the other hand, however, I entirely disapprove of the scraping over of the surface of old stone to give it a fresh colour.

“This I strongly hold to be contrary to the true principles on which old work should be treated, and it tends to the furtherance of decay rather than to arresting its progress.

“The damage already done to many parts of the work by this process has been more serious than I care (now that it is too late) to say; indeed, in many places the *contour* of the mouldings has been irrecoverably destroyed. This it is impossible wholly to avoid where this course is adopted, though I believe that it has been aggravated by the employment of *labourers* instead

of masons in scraping over works of excessive refinement of design, which men of the most delicate appreciation of their beauty would have shrunk from touching. Whatever may be the cause, however, the result is as palpable as it is lamentable; the head mason excuses this on the ground that when stone is partially decayed, so that parts of its surface are more tender than others, it is impossible but that the iron tool used in scraping it should penetrate more deeply into the softer than the harder parts. This statement is, no doubt, true, and accurately accounts for the deplorable state of some of the scraped details, which are so altered in form as to be with difficulty intelligible; and the excuse contains the strongest possible condemnation of the system alluded to.

"There is now a large square portion in the west front of your Cathedral which has, as yet, partially escaped this injurious process. Had the central portal been untouched this square space would have nearly coincided with the Norman remains, and it still does so in a rough and imperfect manner. These Norman portions are to the antiquary almost the most precious in the whole Cathedral. The stern and simple work of Remigius is a landmark referred to in all discussions on the Early Norman: it is simply *invaluable*. but its value is almost entirely destroyed where the hand of the modern mason has passed over it, and thrown doubt upon its workmanship; and I should mention that the actual *manipulation* of the surface, with the mode of jointing the stone, and the thickness and nature of its mortar joints, are among the elements of its antiquarian value,—elements which the ignorant workman, and, perhaps, the mere practical clerk of works, are wholly incapable of understanding or appreciating.

"The Norman portion, however, contains other precious relics; I allude to the late or transitional Norman doorways. The central one is already dealt with, I will not say otherwise than carefully, so far as the system adopted permits, but involving the principle acknowledged to me by the mason, of scraping off every loose or softened part of the surface, and thus rendering parts hitherto intelligible no longer so.

"There remain, however, two yet more precious doorways, and like the Sibyl's books, the more so for the losses sustained. *For these I earnestly plead.* They are of the most delicate workmanship, and of the most valuable period, perhaps, in the whole range of mediæval architecture, and their workmanship is so subtle that I feel sure no modern workman could appreciate it; one range of capitals is, in my opinion, about the most precious morsel remaining in this country. I have, some years back, in my lectures at the Royal Academy, gone carefully into the evidence of the employment of Byzantine carvers in the French buildings of the twelfth century, a subject I have since more fully followed up, and I know few investigations more curious. The capitals in question show the same influence extended to our own country, and in a most delicate form, such as even our best carvers, unless instructed in the evidence I allude to, would fail to appreciate. These capitals are sufficiently sound if left to themselves, but I see plainly that their substance is blistered and softened below the surface, so that if the scraping process be applied their value will be utterly destroyed.

"I rather counsel the execution in stone of the best copies which can be made of the details of these doorways, and the laying up of these authenticated copies in stone, so as to be ready to be referred to if at any future time the original becomes so decayed as to be unintelligible. The question, too, of the shafts having been enriched or not, and of the original forms of the bases (which are modernised) ought not to be left to the opinion of an uninstructed mason.

"I would, however, earnestly plead that the *whole* of this work may be spared, and would suggest that there are other things on which masons can be employed on necessary repairs, without invalidating the authenticity of

these most precious relics of the most interesting and curious periods of mediæval art.

"With very many and respectful apologies,

"I have the honour to be,

"My dear Sir,

"Your very faithful Servant,

(Signed)

"GEO. GILBERT SCOTT.

"20, Spring Gardens, Sept. 29, 1864.

"P.S. I take the liberty of sending a copy of a paper I read on these subjects before the Institute of British Architects. I ought to add that I write this mainly for the sake of making myself clearly understood, as the preceptor kindly entertained my suggestions, especially as concerns the capitals of the side doorways."

The Dean's reply to this informed me that Mr. Buckler said that he trusted that no part of the cathedral might be exempted from the process hitherto so advantageously applied to it.

Since that time the subject has at times been pressed upon my attention. I was present at a meeting of the Committee of the Institute for the Conservation of Public Monuments, when you were, as President, asked to write to the dean on behalf of the Institute. I was not, however, present at the meeting of the Ecclesiological Society last year, or I should have corrected some erroneous statements on both sides then made. I have had occasion by letter afterwards to do this. In one of these letters, in reply to one from a non-professional gentleman, who had visited Lincoln and written his impressions, I pointed out to him the errors contained in some of the statements that had been made by different persons. That gentleman, who is, personally, nearly a stranger to me, has kindly sent me extracts from my letter, in which I spoke of the "critics missing the mark at nearly every point," adding, "I know of no destruction of sculpture, or taking down of old work, or anything of that sort;" and proceed to say, "the real fault is carrying well-intentioned repairs to excess, and showing such excessive obstinacy and needless irritability about it that they will not listen to a word of advice or suggestion without getting angry." "I cannot, however," I added, "*personally* complain of this." In reply to some mistaken expressions as to Mr. Buckler, I say, "what you say respecting Mr. Buckler is mistaken, as I think." "He is the son of a formerly *famous* water-colour painter, who made beautiful pictures of ancient buildings, and took much delight in them. This man, I know, takes much pleasure in them, though I do not know much of his taste. He has been employed a good deal by Oxford colleges on their churches, chancels, &c. He restored the spire of S. Mary's, at Oxford, and built the choristers' school, and executed some other works at Magdalene college. He, I think in conjunction with his son, wrote a rather good architectural history of S. Alban's:—"the bent of their minds for three generations has been in the mediæval line." This does not look like heading a cabal; but I may add to it that I had little to lead me to speak ill of Mr. Buckler, having known and highly respected his father, and having been for twenty-five years acquainted, and on very friendly relations, with his

brother. I did, I confess, feel annoyed at his reversing the precentor's promise to except the details I pleaded for, but, with this exception, I never had a hard thought of him, and never dreamed of entering into any cabal against him; and those who have taken up the question will bear me witness that, though ready to give my opinion clearly, I have never taken any leading part whatever in the matter.

Having shown that Mr. Buckler is mistaken in his selection of myself as his scapegoat, I will now consider the details of his vengeance.

He has been accused of *slaying* his cathedral; and, mistaking his victim, he attempts to inflict a like martyrdom on me!

It is sure to be easy enough, when a professional man is to be immolated, to find charges sufficient, true or false, to bring against him. In the introduction to the first paper I wrote on "Restoration" I remarked, that "while I ventured forward as a champion of conservatism I could not boast of having myself carried out its principles to my own satisfaction;" and that "a professional architect is always under a disadvantage in writing on any practical subject connected with his art, inasmuch as his own antecedents are ever at hand to be thrown in his teeth as *argumenta ad hominem* against everything he may urge."

In a more recent paper I have said: "In any criticisms I may express on the course followed by others, I do not wish, or expect, to exempt myself from equal blame where I deserve it. *We are all of us offenders in this matter*, and to abstain from speaking plainly lest we should be ourselves blamed, would be a course at once cowardly and treasonable towards the principles which one every day more strongly sees to be right, however conscious one is of continual departure from them."

In the same paper I have enumerated many causes which defeat the realization of conservative views, as sometimes the utter disintegration of the stone, which renders it "almost as hopeless to preserve it as a body which falls to dust as you look at it . . . a barbaric builder, a clerk of the works, or an overzealous clergyman interferes, in your absence, and destroys the very objects you have been most labouring to preserve." Again; "the extent of the decay of the materials, the shattered condition of the walls, the extent of barbarous mutilation, and the necessity for enlargement, or other practical alterations to meet present wants, all militate, more or less, against it," i.e., against the realization of conservative views, "so much so, that to one who holds them the process of restoration is one of continual disappointment, vexation, and regret, for, labour as you will to act up to first principles, innumerable hindrances stand in the way of their realization."

Such being the case, it is an easy task for a man who gives himself up to a spirit of revenge, to find plenty in the works of a restorer to satisfy any amount of savageness, under which he may be labouring: and I am only glad, when I observe the furious ardour by which Mr. Buckler is impelled, that he has not found much more that is truthful to say against me, though I confess I do feel humbled at finding a member of my profession so far forget himself as to devote a volume to abuse and slander, and to be so careless of fact, or rather, so voracious of scandal, as to be led to give currency, from the beginning to the end of his

volume, to fallacies, many of them of the most absurd character; and even where his statements have any foundation in fact, to clothe them, in many cases, in such an overlaying of exaggeration as to render them as false in spirit as those for which he had no foundation at all.

In traversing his charges I will commence with two works executed from twenty to twenty-five years back, and certainly before my ideas on restoration were well developed; and in one of these I freely admit that there is some ground for his observations, though not for his exaggerated comments.

The first of these is S. Mary's church, at Stafford, executed a quarter of a century ago—the first large work of this kind which came into my hands; and the questions which arose out of it were among the most difficult; and whatever may have been its success, I can safely say that no work of restoration could have received more anxious and conscientious attention. It is a large cross church, with central tower. The nave and the tower-piers are of the twelfth, the south transept, the chancel, and its south aisle, of the thirteenth, and the north transept and north chancel aisle of the fourteenth century. These earlier parts had been altered by the addition of good Perpendicular clerestories to the nave and north transept (the former having a fine roof;) the south aisle of the chancel retained its high pitch, but that on the north side was made flat, while the chancel proper, and the south transept, had very bad and late clerestories and bad roofs; and the great window of the latter, originally a very noble thirteenth century triplet, had been deprived of its piers, and its jambs united by a flat elliptical arch, filled in with Perpendicular work of a very debased kind. This and the roof, &c. of the chancel, there is reason to believe were the result of rude repairs after the fall of the spire in 1590. This late work was thoroughly decayed, and the question arose whether it should be restored in its existing forms or whether the early design should be revived.

An epistolary discussion on the subject was referred to the Oxford and Cambridge Societies, who gave their verdict in favour of the revival (for the chancel and south transept) of the earlier forms. In removing the decayed late work, details of the earlier design were found embedded in the walls, which gave, beyond the reach of question the design of the original work, so that there is hardly a detail of the smallest kind on which there is room for doubt as to its being an exact reproduction of the old design. This applies to the south transept, the south side of the chancel, and the east end of the chancel, and its south aisle. All other parts were restored as we found them; the clerestories, and roofs of the nave, the north transept, and the south chancel aisle remaining.

Such was my anxiety that everything should be exact, and not a fragment indicating the old forms lost sight of, that I employed as clerk of the works (first alone, and for a time jointly with another) my late friend Edwin Gwilt, a devoted antiquary: and in the work done under him every new stone was, not only in detail but in size, a counterpart of the old, the new ashlar even being a *fac simile* joint for joint of the decayed work whose place it supplied.

At that time the importance of retaining the *ipsissimi lapides* had

not become duly appreciated, and the stonework being in an advanced state of decay, it was extensively renewed; but, making allowance for this, and reserving the question referred to the two great societies, (certainly an unimpeachable mode of settling them,) I would boldly assert that a more careful restoration—at least so far as intention went—never was made, and it was rendered the more difficult by tremendous modern mutilation of the interior, and by the tower piers being so crushed as to necessitate their renewal.¹

The restoration of the chapel on Wakefield Bridge followed shortly afterwards, and was undertaken with the same ardent determination to recover the old design; but, unfortunately, without a due appreciation of the value of the actual ancient stones, and this latter defect has been the cause of rendering that work, though beautifully executed, a source of sorrow and vexation. I will transcribe, from a regretful notice of it I wrote some time back, enough to show my own feelings respecting it.

“I recollect with regret one work of restoration to which I devoted my very best energies, but which was rendered abortive by one false step. Designs were advertised for (!) for the restoration of the beautiful chapel of S. Mary, on Wakefield Bridge, and I devoted myself with the greatest earnestness to the investigation of the relics of the destroyed detail. I was seconded by Mr. —, then clerk of works to the church at —, and by examining the heaps of *debris* in the tower wall, &c. we discovered very nearly everything, and I made, I believe, a very perfect design.” . . . “My report I viewed as a masterpiece. I succeeded, and the work was carried out, and would have been a great success, but that the contractor —, who had been my carver and superintendent to the Martyrs’ Memorial, at Oxford, had a handsome offer made him for the semi-decayed front to set up in a park hard by. He then made an offer to execute a new front in Caen stone in place of the weather-beaten old one, and pressed his suit so determinedly that, in an evil hour, it was accepted. I recollect being much opposed to it, but I am filled with wonder to think how I ever was induced to consent, as it was contrary to the very principles of my own report, in which I had quoted from Petit’s book the lines beginning,

‘Beware lest one lost feature ye efface.’

I never repented it but once, and that has been ever since. The new front was a perfect masterpiece of beautiful workmanship, but *it was new*, and in just retribution the Caen stone is now more rotten than the old work, which is set up as an ornament in some gentleman’s grounds. I think of this with the utmost shame and chagrin.”

It is but fair to say that I am not sure that the contractor had received the offer I have mentioned beforehand: he certainly did not name it to me till subsequently, and his arguments, very likely sincere, were founded on the extreme decay of the old work, and the necessity for its reconstruction from its overhanging and shattered condition, and on the possibility of the original work being preserved elsewhere. I will also add that one of the almost perished sculptured subjects, which Mr. Buckler mentions as being wrongly restored, was intentionally changed, owing to the old one having represented the coronation of the Blessed Virgin, which was thought open to objection: this

¹ See description of the church and its restoration in Dr. Masfen’s history of the church.

change can, however, hardly be called *iconoclastic*, as the old sculpture was not destroyed. I have been the more full in treating of this, because (with a single exception, which I will afterwards allude to) I believe it is the only one point Mr. Buckler has succeeded in making, and he has a special right to dwell upon it, owing to his being the author of a very good paper on the old chapel, though even here his tone gives a most false idea of the spirit in which the work was conducted.

Nearly all the rest of his numerous statements are either *mis-statements*, or such exaggerations as to become virtually fallacies. I will traverse the list of them which has been placed in my hands.

My feelings for Westminster abbey are, I believe, pretty well known. Mr. Buckler thus describes my actions in relation to it; "He hastens to the proudest monument of architecture in England, invades the feretory of S. Edward, and denounces the altar and reredos . . . which profane hands never before touched." Again: "Mr. Scott removes the plain old altar from its place in the sanctuary at Westminster abbey;" and again: "He does not know that ancient altars, of whatever date, were frequently composed, at least in part, of more ancient materials."

Now, what is the truth of the case? The one exquisite altar-screen, erected, probably, about the time of Edward IV., was defaced in Queen Anne's time to make way for a marble "altar-piece" intended for Whitehall chapel. This was, in its turn, removed in 1824. A description of the condition in which the old reredos was found is given by Neale,¹ and I have obtained further particulars from an eye-witness. Its ornamental details were, in fact, chopped off, to make room for its supplanter. The dean and chapter placed its restoration in the hands of Mr. Bernasconi, the celebrated plasterer, who reproduced it, to the best of his judgment, in cement. It is his reproduction which is alone known to the present generation, and it is this only which "*profane* hands have never before touched." The "plain old altar" of Mr. Buckler was erected at the same time (in place of a wooden table) by Mr. Johnson, the well known contractor for street paving, and coated with decorative plastering by Bernasconi.² I mentioned, some time back, that it was built of rough stone, which Mr. Buckler attributes to my ignorance of the fact that altars were often built of ancient *debris*; but I happened to be speaking only from knowledge obtained from those who remembered its erection, and I now find that the *debris* was that of Mr. Johnson's stone yard.

The chapter, not liking to go on with an altar and reredos of compo, have adopted the course which is termed the "invasion of the feretory of S. Edward," and the application of "profane hands" to the untouched altar, &c. This course, when brought into plain fact, is the entire reproduction of the ancient design of the cemented front of the reredos in alabaster and marble. The structure generally, with

¹ Vol. ii. p. 271, 2.

² Mr. Buckler's remarks on the plainness of old altars are somewhat confused, as the supposed old altar he was defending was rather highly decorated. One almost doubts whether he had seen it.

the ancient side of it which faces the Confessor's shrine, will be wholly untouched, but the compo will give place to costly material, wrought to the original design, and the compo altar to one retaining the present marble slab (duly extended,) but, to avoid the lash of the Judicial Committee, "supported" by a costly structure of cedar.

I may mention that Bernasconi's work was founded on the remaining traces of the old work, and on that of the opposite side. His then foreman, Mr. Brown, has kindly given me all the particulars he can recollect of the wreck he found of the original reredos, and I have obtained a few original fragments, one of them picked up at the time by an apprentice to Bernasconi. We have lately discovered, however, that the central portion, over the altar itself, had no canopies, as on the other side, but a plain square recess, doubtless for the reception of a retabulum of precious materials.

Dean Ireland, at the same time with the erection of the altar, erected also, in the place of the sedilia, a so-called monument to King Sebert. This was protested against at the time, in letters which I have seen, and described as a cenotaph of bricks and cement. Finding this to be an accurate definition, we shall remove it, and restore the stone seat, at the risk of being accused of "invading" the sepulchre of King Sebert.

Another point of attack is Ely.

He mentions the arrangement of the choir, as not being the ancient one. It certainly is not; nor has any one now living ever seen the ancient one. It is given by Browne Willis, but was entirely done away with by Essex in the last century. In the Norman cathedral, as usual, the choir extended across the central tower into the nave. This was retained in the fourteenth century, though the tower had given way to a vast central octagon, across which the choir cut, without any regard to its design. Essex thrust it far east, so that, instead of the choir, as heretofore, extending two bays into the nave, he made the nave extend two bays into the (structural) choir. This we modified so far, as to make the structural and actual choir coincide at their western termination, but leaving an ambulatory round the east end behind the altar, which was, unquestionably, a great improvement. We also, by introducing an open screen, opened out the nave to the choir; thus making the octagon serviceable, as its form so obviously suggested, for congregational uses.

The other charge is, that "the grand monument of Bishop Hotham has been economically divided, as too much for one arch, while another on the opposite side was found to be empty."

The fact is this:—Mr. Essex placed the so-called monument of Bishop Hotham (the actual one having been central to his sanctuary) in one of the side arches. We could not well restore it to its old place, as it would obstruct the gangway between the stalls; while our arrangements rendered it visible on both sides instead of on one, as in Essex's arrangement. This led to a careful consideration of its structure. It was an altar-tomb, overshadowed by a vast canopy of a very curious construction; and, on examination, it became clear that the latter had never belonged to the former, and, indeed, came down so

close upon it, as to leave no room for the effigy which had once existed. The canopy was, moreover, imperfect, one side of it being entirely gone. It was the opinion of a very first-rate antiquary, and he seemed to me to be correct, that the canopy was none other than the substructure of a shrine—perhaps that of S. Etheldreda—which had in modern times been used to overshadow Hotham's monument. We, therefore, restored to it its missing side, at great cost, leaving it where we found it; but we removed the altar-tomb of Hotham to another arch.

I next come to Lichfield. The charges are these:—"Windows, and walls, and buttresses are stripped, or thrown down and rebuilt; these things are marked with the rust of antiquity; the tooth of time has nibbled at an ill-tempered block of stone, which found a place here and there; and no pardon can be extended to the window or the buttress, which contains such imperfections; it must be pulled down, stone by stone, every stone, then sometimes a novel design be interpolated, sometimes an affected copy of the original set up, and sometimes the whole thing wiped out. Not Saul, when he saw the vision of the departed prophet, could have been more astounded than was Mr. G. G. Scott, when Professor Willis, in Lichfield cathedral, before the Archæological Institute, evoked the erased mouldings."

And again, "The choir at Lichfield is an example of unfaithful restoration."

Now what are the *facts*?—They are these.

I have never so much as touched an old window, or buttress, except to clean the interior from whitewash, or to restore to their old form the modern mullions of the library windows. On the contrary, when called upon to report on the external repairs, I said:

"TO THE REV. THE DEAN AND CHAPTER OF LICHFIELD

"REV. GENTLEMEN,—I have, as you desired, given careful consideration to the question as to what would be the most desirable work on which the masons may be employed during the summer months.

"I confess I feel considerable perplexity in determining what advice to offer. It is a great misfortune that any valuable monument of antiquity or of old art should meet the hand of the repairer, and it is the double aggravation of that misfortune, in the present instance, that the work is in most parts of peculiar value, and that its state of decay is such as to leave little neutral ground between doing nothing and almost entire renewal; while if nothing be done, the exquisite architectural design will in a few years be lost, and if the work be renewed its interest and its value as an authentic example will be lost.

"The degree in which these remarks apply varies a little with the circumstances of the different portions of the work. For instance, the north-eastern portion of the north-western tower is in a very dilapidated and decayed condition, indeed the angle of one buttress is almost dangerous; but it is peculiarly valuable as the only remnant of the original work of the façade; and should you at any time see your way to the retranslation of that noble work from cement into stone, which is the noblest work you could undertake, this relic would form the key-note of the restoration, so that its preservation is peculiarly important. Now if this part be renewed it will cease to possess value as the actual guide to the greater work, while if it be left to itself for

some years longer its details will have vanished from the face of the earth, and no guide at all will be left.

"So, again, with the north aisle of the nave, I hardly know so valuable a specimen of, perhaps, the very finest period. It is so precious that one instinctively shrinks from touching it, as almost sacrilegious, while if left to itself it will utterly perish, and the finest possible details cease to exist.

"If we had discovered an indurating process which is trustworthy, it would be the happiest possible solution of this great difficulty. As it is, I see no course for the moment but to take absolutely accurate drawings of every detail, measured and laid down with the utmost nicety, and the carved portions illustrated by means of photographs, and I would urge upon you, as the guardians of these noble relics of ancient art, to devote some small amount of money to this important object. It may with difficulty be now effected; in a few years it will have become *impossible*. I shall be most glad to do my part towards it.

"The next portions to be considered are the transepts, especially their western faces. These have been greatly altered, and without going into the question of their restoration *de facto*, I would suggest that it should be effected, at least, on paper, in the manner already suggested. Next comes the exterior of the chapter house. This is almost more decayed than any part. It has gone so far that the details can with great difficulty be recovered. Portions, such as entire window jambs, possess little more architectural character than a decayed quarry face. Still, however, from one window with another, the details may yet be gathered; and here again I urge a careful *paper* restoration,—and I go one step further. It is useless to let sentiment go so far as to involve the actual loss of an architectural work, and I think we have here a case for interference. I would then suggest that some *one* of the sides (that least seen) be restored as a means of handing down the actual design.

"This, I suggest, is a part on which the masons may be employed. Besides these there are little matters, such as the shattered pinnacles of the choir aisles, and other parts of minor importance, on which some work might be advantageously expended. I do trust, however, that amidst minor matters *the one really great and noble work*, the restoration of the western façade, will not be forgotten. It is a work well worthy of the county and the diocese, and I commend it earnestly to your consideration. We have here no authentic and original details which one shrinks from meddling with, for all have been long since destroyed, while from the cement reproduction of the one original fragment, nearly (or quite) every detail may be truthfully restored, and it would be a glorious circumstance if this generation having found this gem '*set in paste*,' (or in Roman cement,) should leave it in genuine stone.

"I have the honour to be,

"Reverend Gentlemen,

"Your most obedient servant,

GEO. GILBERT SCOTT."

"London, May 12, 1864.

The consequence has been that no restorations were undertaken to the parts in question, but that careful measured drawings were made, illustrated by copious photographs of the carved portions.

As regards the faithfulness, or the contrary, of the restoration of the choir, I will transcribe a description, written at the time, of what was done, only adding that I never found an old work more utterly and wilfully destroyed than the parts in question, nor ever found more difficulty in recovering the old design, in which, however, I am certain that I succeeded, nearly to the smallest detail :—

"On removing the modern stallwork, a most curious and difficult field of inquiry was opened out, in reference to the original forms of the pillars and arches of each of the three westernmost bays of the choir. In viewing these pillars and arches from the aisles, it had always been evident that they were of nearly the earliest period of Pointed Architecture, retaining even some Norman features, while those of the remaining bays eastward, are of the first half of the fourteenth century, or at least a century and a quarter later in date. The three western bays, however, when viewed from the choir, differed entirely from either of these styles, agreeing in fact, with the intermediate style which prevails in the nave, an anomaly which must have sorely puzzled many an architectural antiquary.

"On removing the stalls, it was found that the work of this intermediate style was a mere overlaying of Roman cement, having no kind of reference to the older work, but a mere whim of one of the architects to whom the work of the end of the last, or of the commencement of the present century, had been committed. Had this been their only fault it would have been comparatively venial; but to make matters worse, they had most mercilessly cut away the ancient stonework, and that to a depth in some places of a foot or more, to make way for the intended features which were prepared for by a groundwork of bricks, tiles, spikes, and packthread, on which they laid their cement work. This determined mutilation rendered it a work of extreme difficulty to ascertain what was the design; and the more so as that design was itself the work of two very distinct periods. It was found that the earlier pillars, as seen from the aisles,—which in plan are octagons, with a triple clustered shaft added on each face,—had originally been complete on the side facing the choir. This had, however, been altered during the re-modellings of the fourteenth century by cutting off the cluster of shafts which faced inwards towards the choir. The whole of the clerestory and triforium having been at the same time rebuilt, it appears that they had extended their alterations downward to the main arches, and had even reconstructed the outer order of mouldings of each, supporting their new mouldings by inserted capitals similar to those of the columns which they had erected eastwards, and supporting their vaulting shaft by corbels in the form of angels, which they inserted in the face of the octagonal columns, from which they had removed the clustered shafts. For some reason connected with the height they had adopted for their new bays towards the east, they had scarcely height enough for the western arches; to obviate this, they made their new order of mouldings not concentric with the old ones, which has a singular effect. It would be difficult here to particularise the evidence on which these facts have been ascertained; suffice it to say, that it has been most minutely traced out and proved beyond doubt, and the work restored to its ancient form,—that is to say, to the form which it attained in the fourteenth century, and which it must have, in the main, retained till nearly the end of the eighteenth. The design of the angels was really almost the only point left to conjecture. Their existence was proved, first, by the necessity for something to support the vaulting shafts (a portion of one of which remained behind the cement and below the level of the capitals); secondly, by the existence of stones inserted for such corbels, having fragments still projecting; and thirdly, by the remains of angels existing on the western piers in similar positions, and carved in stones of the same description and of the same depth with those found to have been inserted in the other pillars.

"The niches over these pillars, with their statues, had been entirely destroyed, but have been restored, partly from the old descriptions of them and partly by reference to the niches remaining in the lady chapel. The corresponding positions in the spandrels of the four easternmost arches were found to have been ornamented with cusped circles, similarly to those of

the nave. These had been cut away, but the marks of them were found on removing the whitewash, which has led to their restoration.

"Some curious remnants, apparently of overhanging vaulting, perhaps belonging to the rood-screen, were found against the south-west pier: these have been left to speak for themselves.

"The great work, however, now about to be completed, has been the double one, of throwing the choir open to the nave, and of bringing back the reredos and altar table to their original position. The stalls again, as formerly, occupy the first three bays, while the next three bays eastward are devoted to the presbytery and altar-space, the two easternmost opening, as at first, into the lady chapel, which will be made use of for early service.

"The great difference between the present arrangement and that of the ancient church is, that the choir is not now severed, as formerly, from the rest of the church by unperforated screens, but merely by screenwork of the most open description, so as to render every part available for worship."

The story told with such flourish of trumpets, about Professor Willis and the Witch of Endor, is simply a *myth*, though founded on a vexatious reality. The Professor had made a careful examination of the building, accompanied by the foreman of the staff of masons employed by the chapter, and found, on the floor of the triforium passage of the south transept, the marks of the bases of the Early English shafts removed in the fifteenth century. The stupid mason, some time afterwards, observing that the moulding of the edge of the stone containing these marks was broken, deliberately renewed it, and I heard of the discovery and the removal of its evidence, to my intense vexation *at the same time*, but long before the meeting of the Archæological Society. At that meeting I went round with Professor Willis, and, for the nonce, mounted his chair to denounce the vandalism of this mason, for which I was just as responsible as the Professor himself, or Mr. Buckler. The mason's excuse was characteristic. It was winter, and his staff had nothing to fill up their time!—a strong argument against a standing staff of workmen in connection with a cathedral.¹

I will next reply to the alarming accusation about Doncaster church. It is thus stated:

"The grand tower of Doncaster church was not hastily condemned; it was reserved among the surrounding ruins for preservation, and every antiquary in the kingdom heard, and for long time believed, that its pardon was ensured. Its strength for duration was ascertained, and yet it was thrown down by one who mourns inconsolably over the fable, that a few feet of the ancient stonework at Lincoln have been 'scraped.'"

Would you believe it, after this magniloquent statement, that the tower thus "reserved for preservation," thus "pardoned," according to the belief of "every antiquary in the kingdom," and "its strength for duration" thus "ascertained," yet thus "thrown down" by me,

¹ Much harm often arises from the staff of masons thus employed. I have recently in one case had all my directions reversed by the mason in command, backed by a local committee, who delight in making everything look *new*. I had thought that the same might have been the case with Mr. Buckler, but regret to find that my supposition was erroneous.

actually never existed after the day of the fire, and never was seen by me after my appointment as architect to the work?

The church was discovered to be on fire at about one on the morning of February 28th, 1853. At about eight on the same morning "the walls" of the tower "cracked asunder, from top to bottom, and the western half sank perpendicularly down, leaving only the eastern half, with portions of the other sides. At a later hour the southern angle of the tower gave way, and, falling upon the south transept, hurled its western wall in fragments over the churchyard. *All that then remained of the tower was that portion of the north-east pier which included within its thickness the winding stair.*"¹ After this the ascertaining of "its strength for duration" was as marvellous a circumstance as was my power to "throw down" that which had fallen a month before I saw it!

The account given of what is now doing in the restoration of Cirencester church, though not partaking so much of the marvellous, is about equally truthful in its spirit. The church was, both in parts of its walls, and in the greater part of its roof, in a dangerous state of decay and dilapidation. The roof has been repaired bay by bay, covering the part in hand with tarpauling, and retaining every bit of old wood which could possibly be saved; and I have no hesitation in asserting it to be both a sound and a conservative work. The walls are undergoing a careful examination, not removing a stone which can be saved, and even the old colouring discovered on the walls is being scrupulously preserved. The screens were carefully taken down to facilitate the repairs, but every one of them will return to its own proper position, and everything in fact is being most carefully conserved.

The clerk of works having had Mr. Buckler's charge brought under his notice, has written me a report, from which I give extracts:—

"The assertions of Mr. Buckler relative to this restoration I hereby most emphatically deny; and further, should Mr. Buckler desire the respect due to his profession, he had better lose no time in recalling his most unwarrantable and thoroughly unfounded statement.

"First, as regards his assertion relative to the old screens.

"They were carefully taken away from their respective positions (at least the ones that have been hitherto moved at all) to avoid injury during the progress of the works, some being stored in the vestry, some in the Trinity [chapel]; and the chancel screen has been hitherto placed wholly, and in *one piece*, in the lady chapel, just as it stood under the chancel arch; and none of these screens have ever at any time during these works been either in the north or south aisle; so that his bold assertion of 'the screens being huddled together wholly, or in part, in a promiscuous heap in the north aisle' is simply an unqualified * * *

"Secondly, as regards the breaking up of the floors.

"Here, again, he indulges in a little divergence from fact, when he says that 'the whole floor has been uncovered and excavated in places *but not near foundations.*' What object should we have in 'excavating the floor in places,' excepting for the purpose of underpinning and repairing the foundations, which had been in far too many instances sapped and literally undermined for the formation of vaults, by some country mason some years

¹ Jackson's History of S. George's Church, Doncaster.

since; and I am prepared with any number of townsmen, relatives, and descendants of families interred in this fabric, who are willing at any time to testify to the care, respect, and decorum, exercised by all concerned during these operations; also it was absolutely necessary to form an area for ventilation under the several wood floorings where new seats are to go, (which, by the by, occurs exactly where the old pews stood, so that no harm or risk was run in digging in these spots, there never having been any interments in the places in question,) for it was a constant source of complaint by the congregation in past times that 'the water often came up and almost stood in puddles on the floors of some of the pews during wet seasons.'

"Thirdly, with regard to the 'uncovering of walls and piers.'

"I challenge him [Mr. Buckler] to prove a single solitary instance where these have suffered, or the ancient paintings on the walls been damaged by wanton neglect, or want of every care necessary to preserve the ancient spirit and feeling of the work.

"Lastly, with regard to the roofs. I would like to know how he would have kept the two easternmost bays of nave roof in position with the ridge-piece entirely decayed through in two places, the feet of principals gone, one principal sprung right across the centre, and the wall-plates clean gone to powder, at such a height (without incurring a ruinous outlay quite unjustifiable) while the two bays of clerestory, the east gable, and adjoining walling were being rebuilt (stone for stone) from the springing of arches below; and these are the only timbers of nave roof that have ever touched the floor during this restoration, excepting, of course, the new material required for repairs.

"Could you manage to get him here I could give him practical proof (if the seeing with his own eyes could convince such a man) of our ability to restore a fine old fabric, and show him that we have managed to get *not a few* pieces of the old wood-work once more back in their respective positions. * * * *

"To G. G. SCOTT, Esq., R.A."

The story about S. John's at Coventry, is a wretched "mare's nest," stirred up during this search after scandal. I have tried to recover the facts, but all which can be gathered is, that there was a friendly question with the churchwarden as to how many lights the long destroyed east window might have had!

A vast amount of *brutum fulmen* is exhausted by Mr. Buckler on the enormities he states to have been perpetrated at Gloucester. I will not go into the truth or fallacy of his statements, though, judging the unknown from the known, I have no doubt that three parts of them are erroneous,—a conclusion confirmed by the testimony of the clerk of works. Mr. Buckler will not, however, care to verify his statements, when he learns that I was not the architect concerned; my connection with the cathedral only commenced during the spring of the present year, and not one of the parts he mentions has been touched by me.

I was consulted some eight or ten years back, and devoted myself entirely to urging a conservative course; and I was also called in last year as a referee on the question of the restoration to its earlier form of the easternmost window in the south aisle of the nave, which had been altered in the fifteenth century, and gave my verdict for its preservation, notwithstanding the fact that the stained glass was already prepared for the window as proposed, and which was, consequently,

wasted. Since my appointment the little I have done has been to enforce strict conservatism.

Worcester, too, I seem to be held responsible for, though all I am concerned in there is the rearrangement of the choir, a work not yet commenced. I really wonder I am not accused of destroying the Guesten Hall, an act of vandalism I have never missed an opportunity of protesting against.

This would have been quite in harmony with the line adopted by Mr. Buckler, into whose all-spreading net all that comes "is fish." He has actually dubbed me as the destroyer of Heston church, with which my only connecting link is the vigorous and oft-repeated protests I made against its threatened destruction. I have heard with indignation that the threat has been carried out, but it has been reserved for Mr. Buckler to inform me that *I* was the perpetrator of the act! He obtains, it appears, his information from an Oxford newspaper. His wish was, perhaps, father to the thought, and the neighbouring journal may have been unconsciously affected by the same feeling.

I reserve to the last one more charge to which I must plead guilty. I confess, with regret, that when consulted as to the rendering Bristol cathedral more available for the spiritual wants of that great city, I did, from a strong feeling of this great need, and against all my personal feelings, suggest the removal of the screen, and the shortening of the choir, for the purpose of making more room for a congregation. I did not, however, suggest or dream of the absurd arrangements carried out, and had nothing to do with them. I confess I now think I was mistaken, and the absurd introduction of another screen, frustrating the object, convinces me that I was so.

I will only remark, in conclusion, that this mixture of a modicum of truth, kneaded up with a mass of preposterous untruth, is, when taken as a whole, both in the letter and the spirit, the very grossest tissue of slander I have ever seen; and that whatever may be my errors or shortcomings, I need not say to any one who knows me that the moral impression it is intended to convey is, throughout, diametrically the reverse of the fact.

I appeal to my own conscience for the fact that all my desire, as to old works, is for their conservation: and I appeal to my employers, and to all who work with me, whether this wish does not give the keynote to all I say and all I do; and, with this consciousness, I feel sure that the calumny and insult thus heaped upon me, in petty revenge, will fall harmless, unless it be on its originator.

I cannot, however, for a moment suspect Mr. Buckler of *knowingly* uttering the fallacies, to which nearly every page of his book gives currency, though it is impossible to acquit him of indulging an appetite for scandal so insatiable as to lead him to welcome every mischievous tale, whether founded or unfounded on fact, and studiously to impart to all a colouring harmonising with the pervading feelings of his mind.

I do think, however, that good may come of all this, and, if it will save a single old structure from destructive treatment, I am quite willing to take the chance of any ill it may do myself.

I will only add that, if what is doing at Lincoln is rightly described by Mr. Buckler I should have little to object against it. That description does, most certainly, *not* accord with what I have seen, but I do trust that it will apply more accurately to the future than to the past; and then no one need regret what has been said on the subject.

It only wants the avoiding of the "scraping" or cleansing of the old stones to remove the true ground of objection; and if Mr. Buckler will concede this, I will, on my part, do my very best to utilize his rough censure, by carefully reviewing my own practice, with a view to routing out of it every latent trace of the old leaven of destructiveness which an impartial search will enable me to discover.

I know little of Mr. Buckler's book beyond the quotations supplied me and above quoted. Fragments I have, since writing the above, seen in notices of the work, seem to show it to be even more virulent than I had thought. I shall not, however, trouble myself to search out the slanderings and insults it may contain, nor to defend myself against imputations of motives alien to every feeling of my mind. I am satisfied on these points with a clear conscience and with a feeling of utter detestation for such motives, and a disbelief that they actuate any member of our noble profession, accompanied by a feeling of intense shame at the thought of any member of it having given currency to such imputations.

Begging you to excuse my intrusion,

I remain, my dear Mr. Beresford Hope,

Your very faithful servant,

GEO. GILBERT SCOTT.

CHURCH RESTORATION IN YORKSHIRE.

To the Editor of the Ecclesiologist.

SIR,—Will you kindly allow me to call attention to the wholesale destruction of our village churches, which is at present being carried on under the plea of "restoration?" Should the present practice continue, we shall soon have no *old* churches left in the land!

As an example of the evil, let me name five churches in this immediate neighbourhood which have been more or less restored, in every instance of which "*destruction*" would have been a more appropriate term than "*restoration*:" Darfield, Bolton-on-Dearne, Mexborough, Kirk-Sandall, and Conisborough.

Darfield has had its interior stonework scraped and re-tooled, and in so doing all the fine proportions of the old work have been destroyed. All its window tracery has been renewed—in a great measure needlessly so, as any one can see who will look at some of the old work which is preserved in the Vicarage grounds.

Bolton has also suffered greatly from the hands of the restorer. Some fine old Norman work has been stuccoed over, and the stonework has been recut; and an old chancel-screen entirely destroyed.

unless it is in the possession of the Rev. Mr. Marsden, of Hooton Roberts, who was incumbent at the time of the restoration.

Mexborough church has had its pillars recut.

Kirk-Sandall has been recut inside and out, and all the old feeling has been thoroughly taken out of it. The Doncaster papers chronicled its restoration in the most glowing terms: "Mr. — has added another church to the already extended list," &c.

Conisborough church has had all its beautiful and quaint Romanesque carving recut, and that very roughly and carelessly too.

The same architect, I believe, who so shamefully restored Kirk-Sandall is about to restore the church in the village from which I write. What may we expect from his hands here? Cannot something be done to bring him to a right architectural mind? The church literally teems with architectural peculiarities, and it will be a great shame if these are destroyed.

You gave the Lincoln architect a good lesson: are not our village churches just as worthy of preservation?

I am sir,

Yours respectfully,

"SAVE ME FROM MY FRIENDS."

P.S.—Conisborough church and Conisborough castle were evidently built by the same mason.

NEW CHURCHES.

S. —, *Pokesdown, Bournemouth, Hampshire*.—This little church, by Mr. Street, is a very successful building, considering its small cost. It comprises a nave (with embedded arches for the possible future addition of a north aisle) and a chancel ending in an apsidal sanctuary; the apse having an even number of sides, so that the church ends to the eastward with an angle instead of a square face. There is a vestry on the north side of the chancel, and a bell-turret on the western gable. The inside is of rough walling like the exterior, local stone being used, with bands and alternate voussoirs of a darker hue. The four sides of the apse have each a two-light window, trefoiled, with a quatrefoil in the head, and with an internal shafted arcade. The chancel-arch is unusually good, with detached marble shafts. The ritual arrangements are correct. The arcade of the apse windows is cleverly treated so as to form a simple constructional reredos, in which there is introduced a gilt or metal altar cross standing out from the wall. There are also candlesticks. The sanctuary has no rails; the sedilia are constructional, in the south wall. There are stalls and subsellæ, of deal, and rather scanty in proportions. The screen is of stone, low, without gates. A square stone pulpit with a stone desk to it stands at the south side of the chancel arch. The font is square in plan, and is the least satisfactory detail in the church. The nave

roof is an open cradle one. That to the chancel is a common open one, with some colour timidly applied. The floor is tiled on an uniform level, and the seats are moveable, of deal. A few painted windows have been introduced, and some good monuments have been already put up in the picturesquely situated churchyard. We have seldom seen a better cheap church than this.

S. Olave, Ramsey, Isle of Man.—We observe in the *Building News* a ground-plan and perspective, with details, of this little new church by an architect whose name is new to us, Mr. M. P. Manning, of London. The plan consists of nave and aisles, separated by arcades of four. There is a chancel with a three-sided apse to its sanctuary, a north porch, and a vestry at the east end of the north aisle. The style is early Middle-Pointed, treated with much ability. The west door is double, with a horizontal top, bearing a tympanum filled with sculpture. At the south-west corner of the nave there is a small octagonal belfry crowned with a spirelet, and supported rather cleverly on a buttress. In a niche at the top of this buttress is a statue of the patron saint. The north porch is rather large and cumbrous. The accommodation is for 430 persons; and the cost £1500.

SECULAR POINTED WORKS.

New Warehouse in Thames Street.—One of the most satisfactory examples of Secular Pointed architecture we have seen, has lately been erected by Mr. W. Burges, for Messrs. J. and J. Skilbeck, drysalters. The front, which is gabled, contains several points of novelty and interest, especially some very satisfactory sculpture. For its size, and considering the purposes to which it is designed, this is a building of great merit. It shows how admirably the Gothic style may, under the hands of an artist, be made to adapt itself to the most severe business purposes with excellent effect, and at the same time without at all interfering with the stringent requirements of trade. The whole design is simple, as it should be for such a building. The prominent points are great solidity and firmness, plenty of light, every accommodation, and very considerable artistic effect. Under the gable, under two projecting corbels, stand two stout lions, which support the pulleys for drawing up the smaller parcels. The great crane is supported by a corbel which is carved into the bust of a fair Oriental maid, symbolising the clime from which so many of the drysalter's materials are brought; and over a circular window in the gable is a ship bringing its precious freight. The execution of these and the lions is very good. Mr. Burges has made a good use of ironwork in the window frames. The iron girder which stretches across the front of the building is left open and painted, the bolt-heads being gilt. The effect is capital.

A very important point too is the very moderate cost—very little more in fact than would have been expended upon the most unorna-

mental style of building in which warehouses are usually erected. We congratulate Mr. Burges upon a great success, where success has hitherto not always been achieved.

CHURCH RESTORATIONS.

Salisbury Cathedral.—A high tomb of considerable originality and much richness of material has been erected, from Mr. Street's design, in the south transept of Salisbury cathedral, viz., the monument of Major Jacob. The composition comprises a flat marble table with a brass, covering a coped stone coffin visible through open arcaded sides. The spandrels are inlaid with marble mosaics. We are glad to hear that Mr. Scott has entrusted Mr. Redfern with the renovation of the statues (some 40 or 50) needful to bring back the west front of this cathedral to the completeness of its primitive design.

Romsey Abbey.—Restoration is slowly putting in its appearance even in this grand minster, which has heretofore been conspicuous by the absence even of a central alley down the block of nave seats. The north transept and nave roofs (the latter of the waggon form) have already been restored by Mr. Ferrey, with some colour introduced. The choir is to be taken in hand by Mr. Christian on behalf of the Ecclesiastical Commissioners. This work will require some consideration, as it involves the removal of a roof of some antiquity, but of a pitch so low as to hide the apex of the east window. A good deal of the decayed stone work of the exterior has been carefully renewed, and several painted windows, by O'Connor and Gibbs, put in. A high tomb, in memory of Sir William Petty, (born and buried at Romsey,) by Mr. Westmacott, has been erected in the nave by the late Lord Lansdowne. The architecture of this is feeble, but the whole is well intended. There is a notion afloat of re-erecting one of the destroyed eastern apses to contain the local memorial to Lord Palmerston, who seems fated to be always enshrined in Gothic monuments.

Priory Church of Christchurch, Hants.—Mr. Ferrey continues gradually his restoration of this fine and curious church. We can give much commendation to the way in which the splendid vaulted north-west porch has been repaired. Much less praise is due to the tame reproduction (completed some years ago) of the remarkable stone jube or roodloft. The retention of this curious and almost unique screen is as desirable in an archæological point of view as it is inconvenient in any other. The choir, retaining its old stalls and levels, is very interesting. Long may it continue unrestored. What is really wanted for the satisfactory use of this church, is a people's altar, and a *chorus-cantorum* in the nave, westward of the roodscreen. It is quite impossible to use the choir and the nave together. Nor is it necessary: for the immense area of the nave (especially if the ugly western screen were removed and the whole space made available) would be more than sufficient for the accommodation of the inhabitants of the parish.

In ancient times the choir was used exclusively by the monastic community, and the parishioners were provided for in the nave. This choir and nave never *were* used for common worship, and never can be so used. Nor is it any more necessary to throw them open to each other now than it was then; the true treatment of this inconvenient church would be, we repeat, to fit up the nave entirely for parochial worship, and to keep the screened-off choir for occasional use, or else as a curious ritualistic monument. Some restorations are in progress in the circular apsidal Romanesque chapel at the east side of the south transept. We thought that the mason was proceeding rather recklessly in his work. In the Pointed chapel which has replaced the apsidal Romanesque chapel on the east side of the north transept, some hideous coarse polychromatizing was in progress when we visited the church. We could not learn who was responsible for this wretched colouring, which, moreover, is utterly out of place in an interior so bepewed and begalliered, and so generally neglected, as this priory church. We should be glad to see nothing but mere conservative reparation applied, where absolutely needed, to the exterior of this singular structure.

S. Mildred, Tenterden, Kent.—This church, which is one of the noblest in the Weald of Kent, and famous from the association of its steeple with the Goodwin sands, has been very completely restored by Mr. Gordon Hills. It was previously in a state of great neglect and mutilation. The monials and tracery of almost all the windows had been removed. The church comprises chancel, nave, north and south aisles with chancels, (which are private property,) fine western tower, and south porch. The pillars of the nave have been freed from whitewash, the tracery of the windows restored, the fine oak roof of the nave varnished, and a new open roof given to the chancel. The church has been re-seated throughout, but the chancel arrangements are not satisfactory. The seats are of the same pattern with those in the nave, and are not reserved for the choir. There is a prayer-desk facing south. An arcaded reredos of stone has been placed over the altar, with a cross in the centre, and the Ten Commandments on each side. The effect of opening the lofty arch of the tower is very fine. Several windows have been filled with painted glass by Mr. Hughes. The east window of five lights contains in the upper compartments the SAVIOUR and the Evangelists, in the lower, S. John Baptist and the four greater Prophets. In a lancet on the north side of the chancel is S. Mildred, patroness of the church. In a four-light window in the tower we observed Sarah, Hannah, Elizabeth, and Martha, above; and below, Noah, Job, Cornelius, and S. Peter. There are also two memorial windows in the south aisle, one representing the history of the Brazen Serpent, and the other the Bearing of the Cross and the Resurrection. There is a window at the east end of the north aisle as a memorial of the late vicar, containing our LORD'S Baptism, a very disagreeable representation of the Temptation, and the Agony.

S. Andrew, Stapleford, Cambridgeshire.—This church, very familiar to all Cambridge men, and remarkable among other things for its little shingled spire, (which is the first of the common Essex type of such spires which meets a traveller proceeding from Cambridge into that county,) is

under restoration by Mr. W. M. Fawcett. The whole building has been roofed anew, and has been furnished with new floor and new seats. Some of the windows also have been re-worked, care being taken to copy exactly the ancient molds. In arranging the interior the architect has followed a very unusual course. It seems that the chancel, which happens to be a very long one, was reseated with low pews some few years ago. There is no doubt that such a refitting is a much more serious difficulty to a church restorer than any amount of neglect or desecration. In this case it seemed impossible to eject these new and substantial seats from the chancel, or to restore that part of the church to its proper and exclusive use. Accordingly Mr. Fawcett, acting upon a hint borrowed from a somewhat similar *ancient* arrangement in the church of Winthorpe, Lincolnshire, has formed a *chorus cantorum* with returned stalls, external to the constructional chancel, in the easternmost bay of the nave. The church it seems has a northern transept, and a chapel or chantry opposite to it, on the south side, extending beyond the east end of the south aisle. The latter is screened off for a vestry and an organ chamber. The *chorus* has a low oak screen to separate it from the nave, which low screen is extended north and south as a high one, matching the returned parclose-screens which divide the *chorus* from the north transept and the vestry on the south side. This *chorus* has returned stalls, and the pulpit stands (awkwardly enough) eastward of these stalls, against the north jamb of the chancel arch. We scarcely know what criticism to pass on this arrangement. On the one hand there is, of course, a choir for present use, and hereafter, when the chancel can be cleared, these stalls could be transferred bodily into their proper place. On the other hand, the arrangement seems likely to perpetuate the improper use of the bepewed chancel. During the works a stone coffin was found, with a slightly coped cruciform top. By the skeleton was a pewter chalice and paten. It was doubtless the grave of a fourteenth-century vicar of the parish.

S. Andrew-under-Shaft, in S. Mary Axe, Leadenhall Street, was till lately entirely covered up with cement. It has now been restored, as it is called. Upon removing the stucco a hopeless sight presented itself: the external surface of the stone was in the worst possible state, so much so that it would have been wiser to have made no attempt at restoration further than stopping up the joints and inserting new stone where absolutely necessary. It has however been thought otherwise only by way of improving matters. The only parts of the church which had escaped damage have now been entirely destroyed. The two doorways, fair specimens of late work, have had their surface tooled off to the thickness of $\frac{1}{8}$ of an inch or more, besides the removal of many stones which were in very tolerable condition. It is no fault of those who have sanctioned and committed this ridiculous and ignorant proceeding, that the doorways were not of far greater value. They would no doubt have treated far more interesting work after a similar fashion. After this it will astonish no one to hear that not only have they destroyed the only pieces which the previous vandals had left, but in plastering up the stonework have made matters almost worse than they found them. The surface has been filled up with

a coloured cement to imitate the stone, and then divided into regular blocks by projecting pointing, without any regard paid to the actual joints. It is in fact an exaggerated form of the previous plan of dividing stucco by lines to feign stone blocks.

We trust that we shall have no reason to lament an over-restoration in the case of the neighbouring church of Great S. Helen's. The removal of the ancient stalls from their original position suggests cause for suspicion.

S. Michael, Lesnewth, North Cornwall.—This little church, most picturesquely situated in a woody glen running down to the harbour of Boscastle on the north coast of Cornwall, has lately been restored by Mr. St. Aubyn in so complete a manner, as almost to amount to a rebuilding. The old Third-Pointed tower of granite, with conspicuous angle staircase, and opening by a broad arch into the church, has been left. The original building was cruciform, though without aisles; but in the restoration the transepts have had to be sacrificed. We much regret the necessity which led to this sacrifice, though the reasons which induced it are certainly very cogent. The parish only contains ninety-six inhabitants: the sum raised was small. The transepts themselves were sunk and ruinous, and the north one was so embedded in the bank that its retention would have necessitated elaborate earth-works. With this drawback we can thoroughly praise the work for its solid and unaffected excellence, as a reproduction of a small mountain church, thoroughly correct in its arrangements and simple in its architectural characteristics. The nave, which is of course seated with open benches, is entered by a south porch with a granite doorway of Third-Pointed date. The original windows seem from some fragments to have been late Third-Pointed. Mr. St. Aubyn has replaced them with windows of an early type, hooded and deeply splayed, of two unfoliated lights, with a plain circle in the head, of which there are two on the north and one on the south side. The old octagonal granite font is properly replaced. The pulpit, of deal, and open, stands in the north-east angle, with a semicircular sweep of steps admitting of its being approached either from the stalls or nave. The roof, both of the nave and chancel, is a four-sided waggon, unceiled between the rafters. The ancient chancel arch of granite with a simple chamfer springs from the side walls. There is a south aisle to the chancel of two bays roofed with a couple of transverse gables, the arcade (which is old) springing from a circular granite column, which with its bulky proportions and square abacus might be of any antiquity, but is we should fancy really transitional between the first and second age of Pointed. The valley of the two gables rests on a wooden beam. The east window, of three lights, with unfoliated intersecting mullions, has been preserved. On the north side is a small rude lancet, brought from the transept, while an altar slab with the crosses, which had been discovered, has been made the sill to serve as credence. The piscina opposite has been preserved, and above the shelf is inserted a very curious minute circular window which was discovered among the rubbish. The chancel itself rises by three steps, and is seated with tall-like benches and subsellæ, with a desk for the clergy at the west

end of each. The sanctuary rises on two more, and the altar stands on footpace, the rail being open in the middle. The flooring is of red, black, and buff tiles; the aisle, which is used as vestry, and is on a lower level, is ingeniously entered between the south stalls and sanctuary, and separated from the chancel by a solid parclose with rough green glass in the panels. The church is roofed externally with the fine blue slate of the district, with a red ridge-crest. The contrast of colour is somewhat too sharp, but the golden-coloured lichen of the district will we think in no great distance of time harmonize it. We notice an ingenious invention of the architect, in the adoption to the porch and the west end of what by a bull we must describe as slate barge boards. We like that of the porch, which is simply scolloped, better than the one at the east end, where further variety has been sought by the insertion at intervals of longer slates.

NOTICES AND ANSWERS TO CORRESPONDENTS.

IN another part of this number we have mentioned that it is proposed, with the consent of his wife and children, that the erection of a monument over the grave of the Rev. JOHN MASON NEALE, in East Grinstead churchyard, should be undertaken by his old friends and fellow-workers of the Ecclesiological Society, as a token of their respect and affection for his memory. Such members of the Ecclesiological Society, and especially of the Committee, as may wish to join in this work, are requested to communicate with A. J. B. Beresford Hope, Esq., M.P., Bedgebury Park, Cranbrook; or with the Rev. Benjamin Webb, 3, Chandos Street, Cavendish Square. The expressed wishes of the deceased will be followed so far as may be: and the design will be entrusted to Mr. Street.

USE OF TUFFA AS A BUILDING MATERIAL.

To the Editor of the Ecclesiologist.

Worcester, Sept. 24.

DEAR SIR,—In the account of Monkland church in the last number of the *Ecclesiologist* it is stated that the use of *calcareous tuffa* as a building material is of rare occurrence in this country, or something to that effect, but I have not the number by me, having lent it to a friend. My experience goes to prove that it was *very frequently* used. Clifton on Teme, Tedstone Delamere, and very many of the churches in the north-western part of Worcestershire, and the adjoining portion of Herefordshire, contain examples of this tuffa or travertine. It appears to have been chiefly used in Norman and First-Pointed times. The little church of Shelsley Walsh (the restoration of which by Mr. Truefitt was noticed in your pages a few years ago) is built entirely of

this material within and without. The largest mass of travertine in England occurs between Shelsley and Stanford, and is known as Southstone Rock. It is also found in a wood above Shelsley church. The vaulting of a considerable portion of Worcester cathedral is likewise formed of travertine.

I am, dear sir, yours faithfully,

J. SEVERN WALKER.

A New Hymnal.—Mr. John Grey has published (Mozley) a new Hymnal with accompanying Tunes, which has many excellent points. There are several tunes by the late Bishop Turton and by Dr. Dykes, which are here printed for the first time; and on the whole the music is good and varied. The Hymnal is divided into three parts, which comprise respectively Hymns for the Week, Hymns for Holy Seasons and Holy Days, and General Hymns, the latter being far too few for general use. There is also an Appendix, and a Supplement with some additional tunes. The book is very well got up; but is not so much better than Hymns Ancient and Modern as to deserve to be used in preference to that series.

Vandalism.—Most of our readers know the peculiar value of the ritual arrangements of Wimborne Minster, in Dorsetshire, which have survived not only centuries of neglect, but the more recent perils of a dubious "restoration." In that most curious church there remains a perfect choir with returned stalls, &c. Incredible as it may seem, the authorities of this building,—a kind of corporation of twelve tradesmen of the town,—not satisfied with sitting in the nave, are smitten with a desire to sit *in choro*. Accordingly the back of the stalls on each side has been taken out, and the fine open Romanesque arches on each side of the choir are to be filled with stalliform seats to accommodate these dignitaries. Is it not possible to stop this preposterous and perverse innovation? Let the Wimborne tradesmen have any number of thrones in the nave, but let them spare the choir.

A very successful example of coloured sculpture and architecture is to be seen in the church of *S. Andrew, Wells Street*, in which the mural canopied tomb with a recumbent effigy of the late Incumbent of the church, the Rev. James Murray,—erected a few years ago from the designs of Mr. Burges—has been recently coloured by Messrs. Harland and Fisher, under the architect's superintendence. There can be no doubt that the effect both of the sculpture and of the architectural detail is greatly enhanced by this polychromatic enrichment: and we think that the common fault of exaggeration and gaudiness has been entirely avoided. A more perfect adaptation of the mural canopied tomb of the Italian Gothic does not exist than in this very able reproduction of that type which Mr. Burges has accomplished.

Received:—H. T. C.; S.; E. J. S. Papers on Noake's History of Worcester Cathedral and Dr. Pinnock's recent volume are unavoidably postponed.

Erratum.—In the paper on Architectural Fitness and Originality, in our last number, supply the word "mediæval" before "Europe" in line 9 of p. 238.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXVII.—DECEMBER, 1866.

(NEW SERIES, NO. CXLI.)

NOAKE'S HISTORY OF WORCESTER CATHEDRAL.

The Monastery and Cathedral of Worcester. By JOHN NOAKE, Author of “The Rambler in Worcestershire,” &c. &c. London: Longman and Co. 1866.

WE are indebted to Mr. Noake for the publication of several works illustrative of the history and archæology of Worcestershire, of which the one we are about to notice is the most recent; and it may also be pronounced to be the most valuable contribution to the antiquarian and topographical literature of the county since the publication of the quartos of Valentine Green, and the ponderous folios of Nash, towards the end of the last century.

The materials for the present work are extracted chiefly from various MSS., consisting of registers, rolls, ledgers, chapter minutes, and other documents in the possession of the dean and chapter, who liberally granted full permission for their inspection to the author; and he appears to have performed his laborious task in a painstaking and creditable manner, the result being the interesting volume now before us.

The first chapter is devoted to a history of the monastery from its foundation to the beginning of the fifteenth century. Next we have copious extracts from the private journal of Prior William Moore, which was first brought to light and its existence made known by Mr. Noake. It is full of interesting matter relating to the domestic habits of the time—sports, feasting, journeying, furniture, &c. William Moore was the son of Richard and Ann Peers, of the Moor, in the parish of Lindridge, and took the name of his native place upon becoming a monk. He entered the monastery when he was sixteen years old, the following entry being on the first page of his journal:—“Mem., that Wm. More, p'r of Wor., was shaven in to y^e religion y^e sixteenth daye of June, viz., on Seynt Botulff's day, in An. Dm. 1488, he being at that time sixtene yers of age.”

He held the office of kitchener in 1504, served as subprior under John Weddesbury, and was raised to the dignity of prior in October, 1518. The journal extends from the time of his election till 1535, when at the age of sixty-three he retired on a pension to the manor-house of Crowle, where he died at the age of nearly ninety, and was buried in the adjoining parish church.

"His accounts are hebdomadal, and commence every year with the Feast of S. Michael and All Angels. Every item of outlay is minutely specified, not confining himself to the larger amounts laid out on clothing, furniture, plate, jewellery, wine, and travelling expenses, but likewise enumerating the cost of herrings, his contributions to church ales and bonfires, the price of his servants' new shoes, what 'ye cobbler at ye lich-gate oweth,' what he bestowed on beggars, his barber's wages, his presents given at the weddings of any relatives or friends, the expense of curing his bad leg and broken ribs, and all this mixed up with allusions to otter-hunting in the Severn, bear-baiting at the manor-house of Battenhall; visits of players, minstrels, and jugglers; sums spent in entertaining the bailiffs (mayors) and principal citizens, who feasted with the prior right merrily and oft; and in the very next dip of the ink comes a moral aphorism or a prayerful ejaculation."

The prior seems to have left the government of the monastery pretty much to his subordinates, as in 1527 he was at Worcester but nine weeks out of the fifty-two, spending the rest of the year at his favourite manor-houses of Battershall, Grimley, and Crowle. He usually spent a month or six weeks in London; thus in 1529 he writes:

"On Thursday, Seynt Symon and Jud's day, I rod towards London, and ther remainyng till Seynt Lucie daye, which daye I come home, ye hoole is 47 dayes, viz. six weekes and fower dayes.

"At Pershore the prior bought a silk hat-band for twopence, gave the players at Evesham 4s. 4d., and 3s. 4d. to the scholars at Oxford; and when he arrived in town he gave my lord of Winchester a fresh salmon, which cost the very heavy sum (for those days) of 12s. 8d., also sturgeon, pyckrells, and baked lamprey; to the king's footmen 2s. 8d.; the lord Cardinal's footmen 20d.; and gratuities to the Grey and Austin Friars."

In London he purchased amongst other articles, "a satten hatt" for 4s., a brace of "lethern bottells" for 2s., a pair of "kervyng knyffs" for 7s., two latten candlesticks for Grimley church, at 2s. 4d., a "peece of calender for a cowle, w't ye making and selk at Westminster, xviiis.," a "carpet of verdure" (green cloth,) six yards long, for 22s. 8d. A stock of prunes, mace, sugar, raisins, almonds, pepper, rice, saffron, cloves, dates, ginger, and cinnamon was also laid in. The prior ordered a new mitre of John Crancks, the silversmith, in 1522, full particulars of the material and cost being given, the latter amounting to £49. 15s., equal to about £500 of our present money. Ten years afterwards the following entries occur:

"It'm. To John Cranks, for makyng and grayvng the pr's newe seale, weyng iij unces, for to serve him y^t shall be pri^r hereafter.

"The scripture of the said seale is on the on side 'Sigill'm prior' Wigornie' and the scripture on the other side—

"To John Crancks, for pullesshyng of a stone and makynge of a gold ringe, iij s. iij d.

"Paid to John Crancks for a sygnet ryng, gylt, ij s. viij d.

"For a gylt sponne w't a ymage of our Ladye, weyng ij onces, iij s.

"For a peyr of balance to wey silver or plate, xij d."

On another occasion :

"Bo't at London, a new standing cupp, gylt, w't a cover, weyng xxv onces, vi li. iij s.

"An ale cupp, gylt, with cover, xvj onces, lxxviij s.

"ij q't pootts of silver, parcell gylt, lxxvj onces, xij li.

"A new coope of cloth of gold theride in him (thread in it) iij yards p't of a yeard lxxj s. viij d.

"The offrey of nyle warke, vij li., and makynge and lynyng w't ribbands, x s.

"For y^e makynge of y^e best chales to y^e lord's chapel, xxxvj s.

"Fower gylt spones, w't ymages at y^e ends making grete chales sylvre and gylt, with mony stones in y^e futt, weyng xxxv ob unces, xxxij s. vj d.

"For making of my ryng w't y^e amytyes (amethyst) stone, xiv s.

"Two great candlestycks for J'hn's awter for tapurs, xlvj s. viij d.

"Bo't at London, ij dexts with ij egulls, one to be in y^e quire and the other at y^e hye awter to rede y^e gospell upon, with iij candlestycks, xvj li. xij s.

"Bo't fower grete balled candlestycks for talow candylls, vj s. viij d., with a holy water stocke."

That prior Moore was kindly disposed towards his relatives is evident from the occurrence of numerous entries of presents to his father, mother, brother, and others. He provided liberally for the funerals of his father and mother at Grimley, expending on the latter occasion upwards of £9, including 3s. 4d. "To Bartram for crosse and other worke to my mother's grave at Grimley."

"To Grimley church he presented 'two crewetts of selver, with three unces and halfe of broke selv'r, xxij s. ;' likewise two great candlesticks, a chasuble, alb, and chalice, weighing twenty ounces; and 'payd for makynge a front of Grymley high altar of chamblett, ij s. iv d.' He caused the alabaster table of the said altar to be 'schowred and repayed' at a charge of 4s. 6d., and 'payd for a new grayle of velom, well bounde, to Sir John P'sten, y^e I gyff to Grimley church, xls., to serve God on necessities in ye quyre there. He records the consecration of the 'awter in y^e chapel at Grimley manor in y^e honor of Seynt John Evangelist,' on the 21st of April, 1523, and paid 'To Robert Penrice, kervar, for y^e makinge of y^e two tabernacles in y^e chapel of Grimley, xlvj s. viij d.'

"To hym for y^e makynge of our Lady and St. John y^e Evan., ix s. a peece."

"He also gives 100s. for a gilt chalice for Hallow church, and provides 'two ymages with theyr tabernacles gylt, oon of them of Our Ladye, and other of Seynt Katerine, xxvj s. viij d., which ymags byn in y^e chapel at Crowle.' The prior pays nearly £12 'to Thomas Stilgo, for gyldyng and peynting of y^e ymags Ch'us and o'r Lady in y^e mydd of y^e awtur in Seynt Cecili's chapell, and lynnyn cloth that covereth y^e new gilt front of y^e seyde chappell and for gyldyng all other ymags with curtens.' He gives three donations towards building St. Martin's new tower, amounting to 11s., 6s. 8d. 'towards y^e new place at Alhaland church,' subscribes 3s. 4d. 'to y^e sexten of Moche Malverne to y^e byldyng of y^e parish church there,' 5s. 'to p'r of Lyttull Malv'ne towards y^e loss of his chalesses, being stolen,' 11s. 3d. 'to the makynge of a new rowde-loft at Hybleton church,' 5s. 'towards y^e pryor of

Monmouth building of y^e church there, being brenned (burned:)' 100s. is given for a horse for the Bishop of London, 60s. for the saddle, and 10s. expenses in conveying the animal to the metropolis. Cardinal Wolsey receives from Prior Moore, in 1520, the loan of six horses, with saddles, bridles, harness, &c., costing altogether, with conveyance, £15. 7s. 2d., towards the Cardinal's 'journey to Calys to trete of peasse betwene y^e French kyng and y^e emperor.'"

In 1521 the prior sang mass several times before the princess, afterwards Queen Mary, then but five years old. She repeated her visit to the monastery in 1525, arriving in the third week after Christmas, and staying here and at Bittenhall with the prior till after Easter. The large sum of 53s. 4d. is entered as "rewards to the servants belonging to y^e princess' chamber," and to her other servants 66s. 8d.; 7s. 6d. was also given "to a servant of y^e king y^t brought a letter from the Queen Anne, specefyng that she was delyv'd of a princess at Grene Wyche, who was born Wednesday, fift day of Sept., and cristenen the Fryday after, whose name is Elizabeth."

An immense number of gifts were received by Prior Moore, especially on New Year's Day, from the tenantry, friends, officers of the monastery, and others.

"The subprior contributed 'a case to put pennes and ynke in;' the sexton invariably presented him with a gold ring, which sometimes contained a diamond, and once had a 'white seal;' the cellarer once offered 'a pillow of grene and red silk for my pewe.'"

We will conclude our extracts from this interesting journal, with the one relating to his gravestone, which he had prepared eleven years before his resignation, and more than thirty years before his death.

"Item, to a man for drawing of a platt for a stonne from London, y^t is leyde before J^hs awter for me to be beryde under, which stone cost x *li*. To a man of London, besydes y^e carage and y^e making of y^e platt iij s. iv d. To Mr. Beley for my sepultur tap'r xii d."

He was not however buried under the stone in the cathedral, but at Crewle as previously stated.

In the third and fourth chapters Mr. Noake gives an account of the Dissolution and of the internal government and discipline of the monastery; in the fifth we find some interesting particulars respecting the damage done to the cathedral and conventual buildings during the civil wars, which amounted to £16,354, £8,204 of this sum being the value of the lead removed from the various buildings. Within a few years after the Restoration as much as £30,000 estimated in our present coin was expended upon the restoration of the cathedral, chapter-house, &c. Extensive repairs also took place during the eighteenth century, including new roofs and floors, casing the fronts of the north and south transepts, whitewashing the interior, substituting slates for lead over the greater portion of the building, &c.

The monastic buildings and the cathedral precincts are minutely described, and a full account is given of the library, literature, and school, both under the monastic and capitular foundations. In the

latter part of the seventeenth century it was ordered that the school-master should see to the king's scholars going into church reverently two by two, "*doing their reverence towards the east, and the like when they pass out.*"

Chapter IX. is devoted to music, organs, and choirs. "The earliest mention of an organist in the Worcester records is in 1448. 'To master Daniell y^e kep. of organs, xiii monk's lofes.' About thirty years later R. Green was the musical chief, his stipend being 40s. per annum. In 1527 Daniel Boyce was elected 'organ player and singing man,' and received but 16s. yearly, in four equal payments at the four principal feasts. He, too, had loaves and ale for rations, and a linen gown or toga."

Bishop Blanford states that the chapel of S. Edmond, in the great south transept, had a pair of organs, and that of S. George a great pair of organs, which were pulled down by Dean Barlow in 1550. The great organ (probably in the choir) was taken down August 30, 1551. In the reign of Queen Mary a pair of organs was set up on the north side of the choir, and in 1613 the very large sum of £381. 2s. 8d. (multiplied by eight to represent the present value) was paid to Thomas Dallam for a great organ and "choire" organ. This instrument was taken down by the Puritans in July, 1646. "Many gentlemen went to six o'clock prayers to the college, to take their last farewell of the Church of England service, the organs having been taken down on the 20th." There was also an organ at the west end of the nave (where the sermons were preached,) which, in 1642, was removed into the lady chapel; but half a century later we find a little instrument at the west end, with a separate organist. After the Restoration, an agreement was made, July 5, 1666, between the dean and chapter, and Thomas Harris, of New Sarum, for the erection within eighteen months of a new organ in the choir, to cost £400. Mr. Harris subsequently added a flute stop "in y^e choire organ," and at the same time repaired and tuned the old organ; and it was ordered "That the great organ in the quire be suitably painted at next summer," which cost the sum of £40. It was again "decently adorned and gilded," and carved shields placed over it. In 1752 the organ was enlarged and repaired by Mr. Swarbrook, at an expense of £300, and in 1842 this instrument was removed, and the present organ erected by Hill.

The following curious item occurs early in the last century: "Paid D. John for two years killing rats about ye organ loft, £1." Many other particulars relating to organists, lay-clerks, and the choral service, are given; and the author devotes a chapter to an account of the manors, rights, and customs of the monastery, and the capitular foundation, concluding with a history of the latter establishment, a few extracts from which will be interesting to ecclesiologists.

"The earliest inventory of plate and other furniture belonging to the cathedral after the Reformation was by 'Thomas Wilson, doctour of dyvynyty and dean there, and — Bayland, thresorer of the said church, and others of the chapter, on the 3rd daye of Dec., 1576;' and it included, besides plates, &c., for secular use—

“ ‘ For the quyer.

“ ‘ Tenn velvet cusbyons, two cuysbons of tyssue. Fower quysshions of freres, an olde cuysshon to kneele apon. Two pulpit clothes of tyssue, two coverings for the co'munion table, the one of tissew, the other of flowers. Four white cusslyons, three of white and greene damask. A paule of black velvet. A canopie bo't when the queene was here. Three long carpetts to sytt apon at s'mons. A white cope. One new cloth for the com'union table, and another old one for the same. Four new cupboard cloths bo't by Mr. Carington, thresorer, 4th Dec., 1578.”

“ ‘ In the year after the Restoration, the following expense was incurred :
‘ Work made by Robt. Alvey for Worcester cathedral, July 19, 1661.

	£.	s.	d.
Two flagons, w't 171 oz. 17 dwt., at 5s. 7d. per oz.	47	19	7
One bason, w't 82 oz. 4 dwt., at 5s. 7d. per oz.	22	18	11
Two cups and two covers, and one bread plate, gilt, w't 96 oz. at 7s. 4d.	35	4	0
For graving the armes	0	4	0
For a box to pack them in	0	2	6
	106	9	0

“ ‘ In 1684 we have :

“ ‘ A particular note of the plate and other utensils belonging to the cathedral church of Worcester, delivered to Dr. Jephcot, treasurer for the yere ensuing, the 28th Nov., 1684. A velvett communion table cloth. Two gilt flaggons, two chalice cups with gilt covers. One gilt patent, one gilt bason. On brass candlestick hanging in the quire, with eight branches. Two silver cups with covers, one pair of silver snuffers. Two silver candlesticks gilt, six glass lanterns,—at present eight horn globe lanterns. The stamp of the colledge armes. One wooden box to keep the plate in. Eight new service books, twelve old ones, besides those the singing men have in their boxes. Sixteen purple cushions, great and small. One velvett cushion for the pulpit (new of cloth.) One purple pulpit cloth, fringed ; two large folio Bibles. Two service books at the altar, covered with plush. Two holland communion table cloths. Two fine napkins and one lawn communion cloth. 54 tinn-shells in the quire. 14 tinn-shells in the body of the church. Two desks, 15 new bosses, and 16 old ones. One purple carpet fringed, for the communion table,’ &c.

“ ‘ Other inventories, somewhat varied from the above, appear at subsequent periods.”

The following entry shows that little regard was paid to the fabric of the church in putting up new fittings :

“ ‘ Making room for my lord bishop's seat to be sett up in y^e bodie of y^e church and for *hewing away part of a pillar* to which my lord bishop's seat is set in y^e body of y^e church, and setting a truss of stone to secure y^e said pillar.”

No records exist relating to the arrangement of the cathedral during the Commonwealth, but it is related in the Townsend MS. that at six o'clock in the morning of August 31st, 1660, the first service in the body of the church according to ancient custom was performed by Mr. Rd. Brown ; and on Sept. 2nd :

“ ‘ There was a very great assembly at morning prayer, by six in the morning, and at nine o'clock there appeared again at prayers all the gentry, many citizens, and others numerons, and after prayers Dr. Doddeswell, a new pre-

bend, did preach the first sermon, the dean and prebends begin to resettle the church in its service, and also to repair the same by degrees, which hardly £10,000 will put the whole fabrick in that order it was before the barbarous civil wars."

The restored chapter in their first minutes order "that divine service shall be said and done in the said church every morning at six of the clock, and in the quire also so soon as it can be repaired and fitted for that purpose." The first *quire* service was sung and said on April 13th, 1661.

Amongst books and articles bought to furnish the church were :

"Two silver verges bought of Nat. Potter at y^e Bunch of Grapes in Cheap-side, £5. For quissions and furniture for the communion table and quire, £56. 10s. To Mr. Garthwait for two fair common prayer books for y^e communion table, £4. To Mr. Nich. Baker, for 14 yards of Kidderminster stuffe for the quire, £3. 7s. 6d."

"Wax candles and tapers were in the early part of the last century purchased of 'Mr. Isaac Barrett, at y^e Beehive, St. James's, Haymarket, facing Pall Mall.' In one year a bill for the winter's supply of candles was £20. 18s. 2d., and in another £25. 0s. 10d.; they were charged at 20d. a lb., 100 lb. of wax lights amounting to £8. 6s. 8d."

The afternoon sermons or lectures at the cathedral were given up in 1685, on the ground that the congregation "is very inconsiderable, and is a pretence for many people, children and servants of the city, to be absent from their parish churches, and yet never come to the college, but loyter and spend the time profanely elsewhere, to the neglect of their duty and the dishonour of God."

The entries of charitable donations to all sorts of persons in distress and other objects by the chapter are very numerous. "To the sufferers by the great fire of London, £60." The sum of £120 was voted towards rebuilding S. Paul's cathedral, and £50 towards the rebuilding that part of Hereford cathedral destroyed by the fall of the western tower in 1786.

Hour-glasses seem to have been used in churches for some time after the Restoration, as one was purchased for the cathedral, at a cost of 7d., in 1666.

Frequent complaints were made by the bishops and others of the neglect of duty on the part of the cathedral body,—the prebends for non-residence, the minor canons, lay clerks, vergers, and almsmen for drunkenness and other irregularities.

"The minor eanons would occasionally be seen with 'indecent garments under their surplices,' and were ordered to wear presbyters' gowns or cassocks."

At another time the bishop enjoined that instead of cravats the lay clerks should "wear falling bands, such as the ministers of the church do use, and that their apparel for the time to come be of a grave colour and agreeable to their office."

A copious index accompanies this interesting volume, which is nicely got up, being illustrated with engravings of notarial marks (some of

considerable beauty in their design,) *fac similes* of illuminated initial letters, views, &c., and printed in a good clear type.

It were much to be wished that the records in the possession of all our Deans and Chapters could be made accessible to the public in as concise and readable a shape as those of Worcester are in the work we have now been noticing.

DR. PINNOCK'S LAW OF THE RUBRIC.

The Law of the Rubric; and the Transition Period of the Church of England. By the Rev. W. H. PINNOCK, LL.D., Cantab., Curate of Somersham. Cambridge: J. Hall and Son. London: Whittaker and Co.

DR. PINNOCK has written some useful volumes on the "Laws and Usages of the Church and the Clergy," and the interest and value of the above pamphlet are enhanced by the fact that its author, "although possessed of a leaning *adverse* to the extremes of Ritualism adopted in these our modern days . . . rises up from his subject with the conviction that the Ritualists are *legally right* in their interpretation of the Rubric concerning 'ornaments.' " He has attempted to ascertain and define what were the ornaments '*in use*' in the second year of Edward VI., and what was "*the Parliamentary authority* sanctioning their use;" and he arrives at the conclusion, that the Rubric in question, in sending us for the ornaments "to the usage, by *authority of Parliament*, in the *second year* of Edward VI., cannot refer us to the usage by the authority of the Act of Parliament, 2 and 3 Edw. VI. c. 1;" but to the Acts "referred to by the Council of Regency itself in the May of this identical second year . . . and those Acts could have been no other than the 25 Hen. VIII. c. 19, and 35 Hen. VIII. c. 16," which, as is well known, give legal sanction to the Præ-Reformation Canons Synodal and Provincial, not repugnant to the laws and regal power, "for there were none other affecting the question. Consequently whatever ornaments did exist, and were '*in use*,' in that second year of Edward VI., existed by the authority of these two statutes, and which statutes throw us back necessarily to the Provincial Canons and Constitutions, and the Ecclesiastical Common Law, for instruction and guidance in the matter before us." (Pp. 109, 110.) This statement agrees with Bishop Cosin's, viz.:

"These ornaments of the church, which by former laws, not then abrogated, were in use, by virtue of the statute, 25th of Henry VIII., and for them the Provincial Constitutions are to be consulted, such as have not been repealed, standing then in the second year of King Edward VI., and being still in force by virtue of this Rubric and Act of Parliament."—Works, Vol. v. p. 233. Lib. Ang. Cath. Theology.

Among the advocates of this position in our own days are Mr. Badeley, and our friend and colleague Mr. Chambers; but it has been

controverted by the Judicial Committee of the Privy Council, (*Liddell v. Westerton*,) which decided that by ornaments "in use" in the second year of Edward VI., are meant those only which are appointed in his First Book, and that the "authority of Parliament" is the statute 2 and 3 of the reign of that monarch, enforcing the use of that Book. This view was supported by the Judicial Committee by the following considerations :

"There seems no reason to doubt that the Act in question received the royal assent in the second year of Edward VI. It concerned a matter of great urgency which had been long under consideration, and was the first Act of the Session; it passed through one House of Parliament on *January 15th*, 1549, N.S., and the other on the 21st of the same month; and the second year of the reign of Edward VI. did not expire till *January 28th*. In the Act of the 5th and 6th Edw. VI. c. i. s. 5, it is expressly referred to as the Act '*made in the second year of the King's Majesty's reign.*' Upon this point, therefore, no difficulty can arise. It is very true that the *New Prayer Book* could not come into use until after the expiration of that year, because time must be allowed for printing and distributing the Books; *but its use, and the injunctions contained in it, were established by authority of Parliament in the second year of Edward VI., and this is the plain meaning of the Rubric.*"

In reply to the above statement, Dr. Pinnock observes :

"As to the Act, 2 and 3 Edw. VI. c. i., being referred to in the 5th and 6th Edw. VI. c. i. s. 5, as the Act '*made in the second year of Edward VI.,*' this is no conclusive evidence; for we find the Act, 2 and 3 Edw. VI. c. 10, cited in 5 and 6 Edw. VI. c. 3, s. 4, as having been passed in the *third year* of Edward VI.; while two *later* Statutes are cited as having been passed in the *second year*:—the Act, 2 and 3 Edw. VI. c. 20, is represented in 1 Eliz. c. 4, s. 13, as having been passed in the *second year* of Edward VI.; and 2 and 3 Edw. VI. c. 21, is stated in 5 and 6 Edw. VI. c. 12, s. 1, as having also been passed in the *second year* of Edward VI.

"But, conceding that the *Royal Assent* was given to the *Act of Uniformity*, 2 and 3 Edw. VI. c. 1, in the *second year* of Edward; i.e. *before January 28th*, 1548—9;—or, that although it might not have been given until *after* the said *28th of January*, yet granting that the *Royal Assent* took effect from the beginning of the Session whenever given before the Parliament was prorogued; and, therefore, that the Act, 2 and 3 Edw. VI. c. 1, was law in the *second year* of Edward;—concede too, what the '*Judgment*' just quoted declares respecting the *First Liturgy* of Edward VI., that '*its use, and the injunctions contained in it, were established by authority of Parliament in the second year of Edward VI.*' Yet, are we to grant that such is the *literal meaning* of the Rubric of 1662—the Rubric in our present Book of Common Prayer—with respect to the *ornaments*? And with regard, again, *not to the Book*, but to the '*ornaments*,' can it be maintained, after perusing the historical evidences we have here brought together, that such is the *legal interpretation* to be assigned to the words which follow? '*Such ornaments of the church,*' &c. There could have been *no ornaments in use* in the *second year* of Edward VI. by the authority of the Act of Parliament, 2 and 3 Edw. VI. c. 1: when the Act itself is not likely to have been printed; and *certainly not* the '*Book*' declaratory of the Act, and prescribing the '*ornaments.*' This Book did not make its appearance till the *third year* of Edward. We know from indisputable evidence, that the first portion of this '*Book of Common Prayer*' was published on March 7th, 1548—9; the second portion, or '*Communion Office*,' on March 8th, 1548—9; and the remaining portion, on March 16th, 1548—9: all in the *third year* of Edward VI."—Pp. 97, 98.

Without committing ourselves to Dr. Pinnock's view on this subject, we cannot but admit that the foregoing remarks are forcible and deserve candid consideration ; but Dr. Pinnock is not satisfied with contravening the claim which has been set up for the Parliamentary authority of the rubrics concerning ornaments in Edward's first book, but prosecutes a long, learned, and painstaking inquiry in regard to the Acts of 25 Hen. VIII. c. 19, and 35 Hen. VIII. c. 16, for the purpose of proving that our present rubric about "ornaments" refers to them in the words "authority of Parliament." Our space will not permit us to follow him in his investigation of "every ecclesiastical statute" since 1533, and the "various authentic documents" and "historical records" of the transition period of our Church, but we will find room for a portion of the *Letter from the Council of the Regency*, (mentioned by Dr. Pinnock in a preceding extract,) addressed to all preachers under the royal licence, and dated May 13, 1548. It is cited by Dr. Pinnock, at p. 84 of his pamphlet :—

"It is not a private man's duty to alter ceremonies, to innovate orders in the Church. . . . What is abolished, taken away, reformed and commanded, it is easy to see by the *Acts of Parliament*, the *Injunctions*, *Proclamations*, and *Homilies*."

Dr. Pinnock lays great stress on this allusion to certain "Acts of Parliament," and asks—

"is this the 'Parliamentary authority' of the second year of Edward VI. referred to in our Rubric, and so much questioned at the present day? Is this the 'Parliamentary authority' with respect to the then existing ceremonies and 'ornaments' appertaining to them;—an authority distinguished from Injunctions, Homilies, and Proclamations, and mob-law? And what were the Acts of Parliament here pointed to? Can they be any but the *un-repealed* statutes of Hen. VIII.? And of these *κατ' ἐξοχήν* were the 25 Hen. VIII. c. 19; and the 35 Hen. VIII. c. 16, maintaining the force of the *Provincial Canons*, and *Constitutions*, and the *Ecclesiastical Common Law*."—P. 84.

The ornaments to which Dr. Pinnock assigns this Parliamentary authority are such as were in actual use, more or less widely, in Edward's second year, (which extended from Jan. 28, 1547 $\frac{1}{2}$ to Jan. 28, 1548 $\frac{1}{2}$), and were handed down from the remote past and prescribed in the reformed "*Use of Sarum*" and other "*Uses*," and by certain provincial constitutions of Canterbury and York, viz., of Abp. Peckham (the 7th const.) in 1279, and (the 27th const.) in 1281; of Abp. Winchelsey (the 4th const.) in 1305; of Abp. Reynolds (the 4th and 5th const.) in 1322; and of Abp. Gray (the 1st and 2nd const.) for the province of York in 1250. Unlike Dr. Lushington, who so pathetically complained that what "ornaments" were *de facto* "in use," in the 2nd year of Edward VI. can be ascertained, if ever, only after deep antiquarian research, which he compared to a "voyage of discovery," with no light to direct its course, Dr. Pinnock seems to have had no difficulty in making a catalogue of the *instrumenta* in question, and among them we find—altar, altar-cloths, and frontals, banners for rogations, &c., bier, candlesticks and lights, cense-pot or thuri-

ble, chalice and cover, corporas, cross and crucifix, cross for processions, font, pulpit or ambo, paten, pyx, tabernacle, vessels for wine and water, towels, alb, amice, chasuble, cope, dalmatic, rochet, surplice, stole, and maniple. Of these the pyx and tabernacle have been illegal ever since the virtual prohibition of the reservation of the Blessed Sacrament in the church, contained in the rubric respecting the consumption of the consecrated elements. It is to be wished, that in the event of the ritual question being re-argued (as appears likely,) before the final Court of Ecclesiastical Appeal, that learned body may see cause to reconsider its *obiter dictum* in regard to the interpretation of the words "authority of Parliament," and the inference deduced from it, that "the word 'ornaments' applies, and in the rubric is confined to those articles, the use of which in the services and ministrations of the Church is prescribed by the first Prayer Book of Edward VI." (Moore's Report, p. 156;) for although that interpretation issued in the satisfactory result of affirming the legality of altar-cloths and frontals of the canonical colours, of crosses, and the Eucharistic vestments, it is undeniable that the premiss did not fully bear out this conclusion. Thus, e.g. as concerns the coverings of the altar the Prayer Book of 1549 does not make the smallest allusion to the use of such coverings, or even to the linen cloth for the time of the celebration of the Holy Communion.

Great credit is due to Dr. Pinnock for his able defence of the "law of the rubric," as understood by Cosin, the most eminent of the revisers of the Prayer Book of 1662, and the rather because his inclination would evidently prompt him to side with the anti-ritualists in our Communion. Although we have always contended for a sumptuous and dignified ritual, and the legal "ornaments of the church and of the ministers thereof," we can endorse Dr. Pinnock's opinion "that God's minister must be morally wrong, not merely to disturb the peace of his parish, but to sacrifice the commanding influence, and high purpose, of his position by excesses in ritualism, and extravagances in costume and ornamentation." (p. 112.) As we have observed on a recent occasion, "over-minuteness of ceremonial and the introduction of modern Roman customs" into our Services are, in our opinion, reprehensible. And this remark particularly applies to the latter of these malpractices. The scanty and incomplete rubrics in our Book of Common Prayer are to be interpreted and reconciled—not by modern Roman usage but—by the traditions according to the old English rite, the traditional law of the Church's custom which (notwithstanding the very blasphemous and revolting writings and irreverent and sacrilegious practices of some of the so-called reformers,) continued with more or less completeness until its violent and entire interruption and suspension at the Great Rebellion, and may be traced to its fountain-head in the written directions of the ancient Service Books of the Church of England. This, except where specially modified, altered, or interdicted by her later enactments, appears to be the only rule by which her divine service can be conducted in seeming excess of, but really in full harmony with, her post-Reformation rubrics now in force, and the only legal standing ground upon which the ritualistic battle can be fought with any reasonable prospect of ultimate success.

CHURCH VESTMENTS AND ORNAMENTS IN THE CHURCH OF STANFORD-IN-THE-VALE, BERKS, 7 EDW. VI.

A SMALL volume¹ has lately been published by the Rev. Lewin G. Maine, now Vicar of S. Laurence, Reading, and formerly Curate to Archdeacon Wordsworth at Stanford in the Vale of White Horse, which gives an interesting description of the history and antiquities of the latter parish and its immediate neighbourhood. It is to be regretted that the writer is altogether wanting in ecclesiological knowledge, so that even a Middle-Pointed church, restored recently by Mr. Street, loses all interest in his hands, besides being caricatured in a hideous anastatic drawing. But he has printed at the end of his volume a most important document, which he found copied at the beginning of the volume of the churchwardens' accounts for Stanford parish, beginning in the year 1553. This document is nothing less than an inventory, taken in that very year (7th Edward VI.) of all the church goods then belonging to the parish. We have pleasure in reproducing this document in its entirety in our pages. It will be seen that this inventory differs in several respects from the ordinary inventories of the returns made to Edward's Commissioners, such as are found in the archives of the Record Office. It contains not only an enumeration of the vestments, altar-frontals, banners, altar-cloths, veils, crosses, bells, and church plate, which were inventoried and delivered up to the Royal Commissioners (out of which the said Commissioners liberally "delivered backe agayne a challes withowte a kever or paten:") but a further list of ornaments that were "lafte in the church and not put into the kynge's inventori." We find that, among the latter, the church retained, in Edward's seventh year, a pair of great standard candlesticks, "a payre of small candullstycks of brasse to set one the altar," a cross, numerous altar-cloths, &c. It is worth inquiry whether in other churches certain ornaments were thus reserved, and if so, on what principle and within what limits. Our readers will further observe that Mr. John Fawkener, the Vicar, bought of the Royal Commissioners a great many vestments, &c., which he afterwards resold to the churchwardens on Queen Mary's accession. The whole document is of unusual interest.

"Extract from the Original Book of the Churchwardens' Accounts of the Parish of Stanford-in-the-Vale, Berks; containing an Inventory of the Church Goods, taken about May 11th, 1553 (7th of Edward VI.): also a statement of the disposal of them by the King's Commissioners, and a record of the articles renewed in the reign of Queen Mary.

Imprimis a cope of red velvett & a pyllow

It. a cope and shutte [? suit] of vestments for the Prest and Subdeacon of blew satten with ther albes

It. a cope of bawdekyns with a sute of vestments for the Prest, Dyacon, and Subdiacon of the same with the albes

¹ A Berkshire Village, its History and Antiquities. Two Lectures on the History and Antiquities of Stanford-in-the-Vale, Berkshire. By the Rev. L. G. Maine. Oxford and London: Parker. 1866.

- It.* one old vestment of many cullers of nedull-worke with th appurtenance.
 Note—ii of the albes were stolne
- It.* ii olde chesabubuls of dornyx without albes
- It.* i old chysabull of resid [i.e. raised] worke of grene and redde velvet the grownde golde wyer with the appurtynauce
- It.* i frunt for an alter of the same worke
- Itm.* a frunt for an alter of paynttyd cavas—*stolne*
- Itm.* i olde cope of blew sarcenet
- Itm.* i olde vestment of sylcke
- Itm.* i olde vestment white fustyan—with i albe—*solde*
- Itm.* ii crosses of copper and gylte—i other of lede florysshid one withe golde foyle—*this the Commissioners had*
- Itm.* viij banner clothis and i stremer of canvas paynttid—*the banners solde*
- Itm.* vij olde altar clothis ii towells
- Itm.* iij corporas clothis with casis—*this the Commissioners had*
- Itm.* a pece of bawdkyn for the Sepulture—*stolne*
- Itm.* a vayne & iij clothis for Lent—ye vale gevon T. Myller
- Itm.* ij olde coverletts of carpet worke
- Itm.* vij surpleses of all sorts—one *stolne*
- Itm.* iiij bells, a sance [i.e. sanctus] bell & sacryng bell
- Itm.* ij chalysis of sylver parcell gylte—the Commissioners the one & the paten of the other
- Itm.* ij pyxces—i copper another of brass
- Itm.* a canape of lynet worke
- Itm.* ii cruettis of pewtter a crysmatory of pewtter
- Itm.* a holywater pot of brasse a payre of sencers of bras.

Sma v^{li}. xvi^a. iij^d.

These parcells aforesayd be in the Kyng's inventory of the wich the Kyng had all (save the bells in the stepull, the alter clothis towells surpleses and albes) delivvred to Mr. Yong Mr. J Wynhecomb ye yonger, the xi day of May a^o R R Edv. vj^{te} 7. All so y^e dd [i.e. they delivered] backe agayne a challes withoute a kever [i.e. cover] or paten—Mem that J Fawkenor, Vicar bought all the stuffe that the Kyng's Comm^r above namyd did receyve owt of Stanford, except plate bells brasse pewtter & the canape of Lynet & copper & gylte—the corporas caysses & ther clothis surpleses alter clothis keverletts albes & a kevering for the tabull of sylcke & payd therefore

Thes be the parcells of goods that was lafte in the Church, & not put into the Kyng's inventori.

Imprimis a challes with a kever parcell gylt

- Itm.* a payr of grayt candullstycks callyd standorts of bras
- Itm.* a payre of small candullstycks of brasse to set one the altar
- Itm.* a crosse of copper and gylt. *Itm.* iij sylver sponis
- Itm.* a bell for the belman & a sacryng bell
- Itm.* ij here clothis for the altar
- Itm.* a basson of latten (This bason was changed for a pewter bason hav more money lede to yt. as appeareth in Thomas Collens & J Whayes account)
- Itm.* a lanthorne
 grayt lentten clothe
 ij pecys of lawnde towell brayde with roys [i.e. rows] of red and yellow sylcke
- Itm.* a brod sylcke cloth with roys of blew and red sylcke with golde wyer
- Itm.* a myter of white satten with borders of red velvet

- Itm.* a front for an alter of blew satten with byrds of golde & traylls of golde with grene and white sylcke
Itm. an albe with a stole and fana
Itm. a front for an alter of grene say with helmet and sheld trayled with gold wyer
Itm. another front for an alter the grownde whyte sylcke with a trayle of grene sylcke & golde wyer
Itm. v towells of the whiche ij be bothe brod & long
Itm. a curten of bockeram with ryngs
Itm. a fyne linnen cloth with a hole in the myddest that keveryd the pyx
Itm. a lytull bagge of red taffeta
Itm. a pylloberre with worke of red & blacke crule
Itm. a dyadem for the pyx
Itm. iij chests ij with lydels & one without a lyd & a long coffer that did put in torchis
Itm. a chest cawlyd the pore man's box
Itm. a bybull—the paraphrasis of Erasmus ij bokes of comon prayer—a salter—all this in Englysh
Itm. a baner pole with a plate of yron rownde about hit
Itm. ij baners
Itm. a tabull with a frame—hit was solde

Thes parcels followyng Mr. John Fawckener Vicar bowght of the Kyng's Commissioners & solde the same unto John Whistler & Roger Church to the use of the Church of Stanford for the sum of v^{li} xvi^s viij^d the wich was leyved of the Church Stockes & payde to the sayde Vicar the xxi day of December in the first yere of the reyne of the most Xtian lady Queyne Marye

- Imprimis* a cope of red velvett & a pylo of the same
Itm. a cope & sute of vestments for the Prest, Dyacon & Subdyacon of blew satten
Itm. a cope and sute of vestments for ye Prest, Dyacon & Subdyacon of bawdkyn
Itm. one old vestment of many cullers of nedullwork
Itm. ij olde chesabulls of dornyx
Itm. i olde chesabull of resyd worke of grene and red velvet the grownde golde wyre
Itm. a frunte for an altar of ye same worke
Itm. one olde cope of blew sarcenet
Itm. one olde vestment of sylcke

The parcells above wrytten were delyvered to John Whistler and Roger Church in the precens of Richard Rawlins and John Hawkins Church Wardens and others of the paryshe.

The parcells following the Kyng's Commyssioners delyvered backe sum to the uze of the Church sum to be gyven to pore people

- Imprimis* ij old keverletts
Itm. a stremer
Itm. vij olde alter clothis and ij towells
Itm. iij clothis for lent
Itm. vij surplis of the wich one was stolne
Itm. a challes of sylver parcell gylt without a paten
Itm. vij the others were stolne or lost.

Thes parcells followyng renewed syns the beginning of Queyn Maryes regne

- Imprimis* Dorethe Phetyplase Voys hathe made of the Churchc Stuffe ii coporas casss [? cases] one of purpull velvet with the image of CHRYST Mary & John and another of syleke nedull worke
- Itm.* the sayd Dorethe hathe made a payre of curtens for the hygh altar of the Churchc Stuffe
- Itm.* the sayd Mistress Dorethe hathe gevyn to ye Churchc a pyx to put in the most blessed Sacrament of ye altar of clothe of tyssu
- Itm.* the sayd Dorethe hathe gyven a pax
- Itm.* the sayd Dorethe hathe gevyn a fyne corporys clothe
- Itm.* the sayd Dorethe hathe made a Sacrament clothe to be over the pyx of the Churchc stuffe
- Itm.* Elyzabeth Phetyplase Voys gave a pece of bawdylr to make a pawlle for to lay over the herse or a canape to carry over the Sacrament of the altar conteynyn . . . yards . . . in brayd & . . . yards in length
- Itm.* J. Whayre & T. Colens the Churchwardens bought of T. Poye . . . olde baners and payde for them as appeareth
- Itm.* ye sayd Whayre and Collens bought in this yere ij halffe portuisis a processionall a manuell a payre of cruets of pewter a chrismatory of pewter a payre of saynces [i.e. censers] a holy water stocke of brasse
- Itm.* Thomas Whitehorne of Goze [i.e. Goosey Chapelry in the Parish of Stanford] gave to ye Churchc of Stanford ye xxth day of Apryll A.D. 1556 a vestment for a Prest to see [i.e. say] Masse in of yellow sarcenett & an albe & a anyse stolle and fana [i.e. fanon] new."

COLOGNE CATHEDRAL.

ARCHITECT'S FIFTY-SIXTH REPORT RESPECTING THE WORKS FOR THE COMPLETION OF COLOGNE CATHEDRAL.

"THE mild weather having permitted the restoration works at the north tower to be carried on during the winter months, we have been enabled to carry the north-east buttress to the height of 15 ft. above the first weathering, after the previously existing structure, which had become decayed by atmospheric action, had been taken down as far as the principal moulding. With the removal of this remnant of old wall, the last portion that reminded us of the sadly neglected condition of the cathedral has been removed, and as far as the north tower is concerned, a new and solid bearing for the superstructure has been everywhere attained.

"While the works in the building sheds were carried on uninterruptedly throughout the winter, it became necessary for the restoration works, to erect a new scaffold-stage 25 ft. high. This was begun to be put up during the month of March, and having been entirely finished since the 20th of April, has been given over to the use of the masons.

"In order to raise the northern tower to the height of the southern, it will now be necessary to erect another scaffold-stage of equal height, resting upon the existing scaffold. When, in the course of the year 1867, the restoration works have been finished as far as the second principal moulding of the north tower, the present scaffold will be entirely removed, and we shall have to construct a new scaffold to the height of 150 ft. from the floor of the cathedral, extending over both towers, and serving as a basis for a scaffolding 80 ft. high, which will be sufficient for the erection of the third stage on both the western towers.

"The restoration works at the west front of the north tower were again taken in hand on the 16th of April, and the erection of the tower buttresses above the window canopies will be carried on evenly and uninterruptedly, inasmuch as there has been got ready in the building sheds during the winter the number of 1300 stones, which laid out on the working ground, afford a cheering proof of the increasing dexterity of the cathedral stonemasons in working the stones, several of which are richly ornamented.

"As remarkable performances of the stonemason's art, I may mention the canopies over the statues of the four evangelists in the crossing of the nave and transepts of the cathedral. They are executed in Caen stone, and partly are destined to receive figures of angels, partly are finished off with richly ornamented finials.

"The statues of the four Evangelists Matthew, Mark, Luke, and John, of which the three former are a present from His Royal Highness the Prince of Hohenzollern Sigmaringen, while the statue of S. John owes its execution to a benefaction of the Von Geyr family, were modelled here and executed in stone by the sculptor Peter Fuchs. According to the judgment of every one the artist has fully succeeded in a happy accomplishment of the difficult task, and the statues, now set up on the four piers of the crossing, are an admirable ornament to the cathedral, and an evidence of the favourable effect which the execution of all the figures yet wanting will give to its interior.

"For the figures of saints at the crossing, to be set up towards the transepts, statues of the four Doctors of the Church, SS. Ambrose, Jerome, Gregory and Augustine, have been fixed upon. The statue of S. Jerome has moreover been put into commission as a gift of Count Von Sierstorpf, while other patrons of art, belonging to the noble families of the Rhine-land and Westphalia, have promised similar benefactions, as lasting memorials of their family piety and love of art.

"Early in the year the works at the terrace on the north side of the cathedral were again taken in hand, and the step in front of the north portal 90 ft. wide, was finished in the course of April. At the same time the foundation of the eastern step towards the Trankgasse, and the continuation of the facing wall on the east of the cathedral were begun; so that, when a definite plan for the transformation of the existing cathedral sacristy and the building of a chapter-house has been decided on, the regulation of the cathedral precincts will be finished prospectively as far as the autumn of 1866.

"The remaining works in the interior of the cathedral have been brought to a definite close by the restoration of the massive choir screens, so far as they had been injured through the erection of the organ on the partition wall, now removed, and by the replacing of the choir seats in their original position. At the same time, in place of the altar which had been attached to the partition wall and was removed with it, a new altar has been erected against the east wall of the south transept, over which, according to a decision of the Metropolitan Cathedral chapter of Cologne, the artistically carved and richly polychromed reredos of the altar of S. Agilolphus is to be erected, when the thorough restoration now begun, has been completed. According to a report of the Royal treasury there have been expended on the whole for the works at Cologne Cathedral, during the present year, from the 1st January to the last day of April, about 57,500 thalers; in which sum is included the amount of about 6500 thalers, which, in the state contribution granted for 1866, is set down for laying out the cathedral terrace. With the addition of the sum of 7027 thalers, 2 silbergroschen, 11 pfennigs, expended in 1865 for the facing wall in the Trankgasse, the expenditure for the works involved in taking down the buildings on the northern and eastern sides of the cathedral and constructing the terrace and steps, amounts at present to about the sum of 13,500 thalers.

"(Signed) VOIGTEL,
Cathedral Architect."

"Cologne, 15th May, 1866.

THE CHIMING OF CHURCH BELLS.

WE have before published, in June, 1864, with an illustration, an article on Ringing and Chiming, but we gladly reproduce, at the request of a correspondent, the following letter, published in a contemporary, *The Church Times*.

"CHIMING FOR SERVICE *v.* RINGING.

'To call the folk to Church in time,
We chime.
When mirth and joy are on the wing,
We ring.'

"SIR,—Many of us have frequently witnessed with regret the spectacle of a party of ringers walking away from Church about five minutes before service, hot, tired, and little fit to take part in public worship with comfort or profit to themselves, even if ever so much disposed to do so. The fact is that ringing ought to be reserved for occasions of public rejoicing, or for practice conducted with the decorum befitting the House of God, and which is so often enforced in the old doggerel 'Rules for Ringers,' found in our belfries. The proper mode of using the bells before service is that which alone was practised in ancient times, namely chiming. This does not require any great amount of muscular exertion, and on most peals can easily be done by boys, who can readily be kept under proper control. They are moreover very fond of the occupation; an old writer truly says of them, '*ad hanc campanarum pulsationem libenter concurrunt*,' and they soon learn to prefer melodious chiming to 'vain jangling.' Some of the choristers may well be employed in chiming, especially if the ropes be brought down to the floor of the tower, and handled as they ought to be, *in conspectu ecclesiæ*. We learn from *Roccha* that it was originally the duty of the *Mansionarius* or *Custos Ecclesiæ* to chime the bells. He was afterwards called *Campanarius*, and was obliged to have received the first tonsure at least. In the ordination of the *Ostarius* he had a bell-rope handed to him as well as the keys of the church. After their consecration or 'baptism,' bells might not be chimed save by persons in orders, nor by them except in surplices, the modern method of ringing in shirtsleeves being then unknown. Even priests were not to shrink from this duty, which was considered analogous to that of the sons of Aaron who blew the trumpets. It is to be remembered that one person can easily chime two or even three bells; and at Bolton, in Lincolnshire, is an ancient font, on which are representations of a priest in chasuble, deacon in tunicle, and *Campanarius* chiming a bell with each hand, and adorned with the tonsure and surplice. Now I take it that with us at present the minor orders are represented by parish clerks, sacristans, choristers, and perhaps churchwardens. Such are the most proper persons to chime the bells, I will not say in surplices, though I do not see any objection to such a practice. However, it would be easy for some one to chime one bell alone for five minutes before service, and this would allow the choir time to put on their surplices. For my own part, I should much like to see six or eight men and boys *superpelliceis induti*, chiming for service in the open tower of a well appointed church, especially if there happened to be a very beautiful west window.

"But I have now a further suggestion to make, based not on the fascinations of mediæval ritual, but on the conveniences afforded by modern mechanical skill. 'Chiming apparatus' of one kind or other has long been in use, designed to supply the lack of skill or leisure to handle the bells. Any-

thing on the barrel-organ principle to grind out a lot of monotonous rounds or changes is most objectionable in principle as well as expensive. At Exeter cathedral the ten noble bells are chimed for service by means of cords acted on by levers down below. These are worked by the *Campanarius* in a sort of box or closet in the south tower or transept. He allowed me to try a few rounds, and I found it hard work, the bells can only be sounded very slowly. By far the best method is that devised some years ago by the Rev. H. T. Ellacombe, and now used in his church at Clyst S. George. It is fully described, with a wood-cut, that any village blacksmith could work from, in his 'Sundry Words about Bells,' (Masters.) The cords are so arranged at the bottom that a boy of ten or twelve years old may chime all the bells with the greatest ease, either in rounds or changes. It can be put up well at the rate of £1 a bell, or even less, and is not at all liable to get out of order, or to interfere with ringing or chiming in the regular way. The present custom at Clyst is to use the apparatus in the morning, and to chime on the swing in the afternoon. The latter is, of course, more effective, but the former is exceedingly pleasant to listen to. I most strongly recommend Mr. Ellacombe's plan as affording an easy and pleasant method of chiming by a single person, who, like a player on an organ or other instrument of music, can make it to be perceived that there is a living being at work. The cords seem to be fingered much in the same way as the strings of a harp, and with little if any more labour. I hope the practical interest of this subject will be a sufficient apology for the length of my communication, and once more referring for details to Mr. Ellacombe's 'Sundry Words,' &c.,

"I remain, yours, &c.,
"J. T. F."

BOLTON ABBEY.

To the Editor of the Ecclesiologist.

SIR,—Will you allow me a line or two to plead for Bolton Abbey choir, one of the most beautiful little bits in all Yorkshire?

I have just returned from a visit to it, and it seems to be inexplicable why the nave of the church should have been fitted up for worship for the parish, instead of the exquisite choir! This has been the case, I believe, ever since the Dissolution.

I should never have thought of calling attention to the choir, had I not heard, on the spot, that the Duke of Devonshire is contemplating the disbursement of a large sum towards restoring the nave. If his Grace could only be brought to see how much better the money would be expended in roofing and fitting up the choir as a parish church, it would be a great boon, not only to lovers of church architecture, but to the parishioners themselves.

As regards the former, it might be made one of the most beautiful things in England, at a comparatively small expense, (for the tower at the point of intersection of the arms of the cross need not be restored;) the transepts might or might not be—there would be plenty of room for the parishioners without: and as to the worshippers themselves, the size of the choir would be very much more fitted to their number

than the large, cold, bare nave, with a handful of people in it!—when we remember, too, that, if this suggestion were to have weight with his Grace, it would be a crowning favour to restore the ancient altar in its proper place, instead of being content with a makeshift one (probably unconsecrated) at the end of the nave.

Excuse me for throwing out this hint; but I could not resist it, as the thing is so obviously fitting.

Yours, &c.,

C. A. F.

S. Margaret's, Canterbury.

THE CHURCH OF S. HELEN, BISHOPSGATE.

To the Editor of the Ecclesiologist.

SIR,—Our attention has been drawn to some remarks in your valuable paper respecting the restorations now in progress in this church, and the removal of the stalls from the supposed original position. Whatever site the stalls may have occupied in olden times, it certainly was not that from which they have been recently removed; a fact which is proved by the various openings in the north wall, against which they stood, and by the different levels of the church floor in former times.

Our first intention was to leave the stalls as we found them; but, on removing some deal boarding which formed the backing, and which was carried up some five or six feet above the top rail, we discovered the head of an early Pointed arch, of the date of the foundation of the convent, (1212,) and about ten feet further westwards the head of a Tudor doorway, when the seats were removed and the ground excavated.

The Pointed arch proved to be a former opening to the cloisters of the convent, and at the depth of 3 ft. 10 in. below the present floor some of the original tile paving was found; in the other doorway the stone sill, 2 ft. below the present level; and in the thickness of the wall, stairs which formerly led to an upper chamber, probably the refectory. Other openings, apparently hagioscopes, were also discovered at intervals, and to these iron grills appear to have been fixed; but all had been hidden and closed by the benches.

It follows, therefore, that the seats, as lately placed, could not have been *in situ*; and that they had not been placed there until the floor had been raised to its present level, which dates from the year 1633, while the suppression of the convent took place in 1537. In addition to this we find, in the parish records, that in the year 1699 the corporation of the poor of London obtained permission for the children and servants to sit in the nuns' quire,—a situation which they have occupied until a very recent period.

In the absence of any evidence of their original position, we have

thought best to place them where they may be appropriately found, and where they are likely to receive the attention they merit.

We are, sir,

Yours faithfully,

WADMORE AND BAKER.

CORNISH LYCH-GATES.

To the Editor of the Ecclesiologist.

SIR,—During a recent excursion in the north-western corner of Cornwall, my attention was directed to a simple, not to say rude, but practical form of lych-gate, common, I believe, in various parts of the county, and of which the tradition seems to have come down from the middle ages. Three walls, barely breast-high, at right angles to the churchyard wall, compose the whole structure, built of slate or of some other rubble material, of which one or both of the side walls is recessed, to form a seat; while a flat slab on the central one serves to rest the bier. Finally, the necessity for any gate is obviated by laying the two gangways, with long, thin, transverse stones, gridiron fashion, over which neither cattle nor sheep are courageous enough to step. Surely our architects might make something of this idea for cheap churches at home, or in the colonies. A light roof of thatch or shingle would complete the composition, without spoiling its simplicity.

Yours truly,

VIATOR.

THE TRENCHER-CAP AND THE BIRETTA.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—Diversities of practice among those who endeavour to pay a due attention to ritualism cannot tend to edification. Such diversities in many cases spring from imperfect acquaintance with the question in dispute. I shall be glad if I can do anything towards clearing up that which forms the subject of this letter.

Every one who has examined the costumes shown in ecclesiastical portraits of the sixteenth century will be aware that the cap worn in those days was not exactly the same in form as our present trencher-cap, and yet there can be no reasonable doubt that the latter is a variation of the former. Now it seems to me that the modern English trencher-cap and the foreign biretta are nothing but different variations of the same original pattern. For the biretta differs from the old English trencher-cap only in having the sides stiffer, and in the absence of the flat top; while, in the modern trencher-cap, the

flat top is retained, but the external sides have been removed, or contracted inwards.

If the etymology of the word *biretta* can be ascertained, it will greatly help to decide this question. The word has the form of an Italian diminutive, but there does not seem to be any Latin root from which it can be derived. There are some Italian words which are derived from Teutonic roots; and I strongly suspect that *biretta* comes from the same root as the German *bret*, Anglo-Saxon *bred*, English *board*. If it does, the *biretta* must, when the name was first applied, have had a board at the top. It may be worth mentioning that the trencher-cap is called "a board" by some schoolboys at the present day.

It seems that, if this view be correct, the best course would be to return to the earlier form of the trencher-cap, in the same way as we have returned to the mediæval form of the stole. It would be desirable also, for more than one reason, to abolish the innovation of undergraduates at the universities and schoolboys wearing the trencher-cap, and to return, as regards them, to the low-crowned hat similar to that worn by doctors of laws, medicine, and music.

S. S. G.

THE PROPER POSITION OF THE PASTORAL STAFF IN AN EPISCOPAL EFFIGY.

(TRANSLATION.)

To the Editor of the Ecclesiologist.

MY communication of last June, concerning the question, in which hand a bishop should be represented holding the pastoral staff, was honoured, quite unexpectedly to me, by being published in the *Ecclesiologist* number of June. My purpose in writing the said letter was only to contribute some material to the object of a radical and thorough determination of the question. I had therefore by no means weighed my expressions, (which were, besides, written in a foreign language,) so accurately as I should have done, if I had intended them to come directly before the public. I have only lately seen the criticism by Dr. Rock, in the August number, on my remarks. I should hardly venture to enter the lists in opposition to one so eminently learned in ecclesiastical antiquities, if his critique had not convinced me, that he is labouring under a misunderstanding. Dr. Rock has in his eye a bishop *in function*, whereas my view was, and still is, that the question with Mr. G. Scott was, only how a bishop *not* in function should be represented in sculpture. I had no need to look into Ceremonials and Pontificals in order to convince myself that a bishop, whenever he has to perform with one hand any ecclesiastical function, for instance, giving the blessing, confirming, &c., holds his staff in his left hand. I can convince myself of that almost any Sunday in Cologne cathedral.

But I see there, equally, that the bishop, when *walking along*, holds his staff in the *right* hand. Moreover, even the *Cæremoniale Episcoporum* itself furnishes arguments *against* Dr. Rock. Thus, for example, we there read, (lib. i. cap. xi. 5,) “*tertius minister . . . pluviali indutus . . . ipsius baculi custodiendi portandique ante Episcopum, quoties opus erit, curam habebit, quem manu dextera cottæ extremitate cooperta tenebit.*” The right hand is here betokened as the more honourable (potior.) Other parts of the *Cæremoniale* contain the direction that the bishop, during the singing of the Gospel and of the Magnificat, shall hold his staff with his *two hands* “*inter manus junctas,*” (lib. ii. c. i. 15; and cap. viii. 46.) The same direction is given in the *Pontificale Romanum* (de consecratione electi in episcopum.) One might conclude as reasonably from *these* passages, that the bishop must hold his staff in both hands, as Dr. Rock concludes, from *other* passages, that it belongs to the left hand. But, as I have already said, the *Cæremoniale* cannot at all be considered as decisive with regard to the question before us, because everything there relates to the manner in which the hands are required for ecclesiastical transactions. But generally, in the liturgy as in common life, the right hand is esteemed the more honourable; whence it follows that the pastoral staff, as the symbol of episcopal authority, belongs to the right hand, in every case where it comes into competition with a book or a model. Add to this the extremely numerous representations on seals, tombs, and other sculptural works, exhibiting bishops with the staff in the right hand. I could multiply, very considerably, the examples which I have already cited. For instance, I may mention also, that in the large collection of the German Museum at Nuremberg, the *great* majority of those bishops who hold at the same time an episcopal staff and a book or some other symbol, carry the staff in the right hand. This is especially the case with sculptural works of the fifteenth century. In the cathedral at Mentz, on the tombs of archbishops that are to be seen there, eight of them hold the staff in the right hand, five in the left. In *all* seals of the archbishops of Mentz the staff is found, *without exception*, in the right hand, whenever the other hand holds a book or other emblem. On the other hand the staff is found in the left, when the bishop is represented in the act of *blessing*. I can name in particular seventeen seals of such persons, dating from 1021 to 1396, in which the staff is placed in the right hand. Dr. Rock endeavours to weaken the force of my former examples by referring to the *temporal* power of our archbishops of the Rhine-land, but certainly in vain. The episcopal staff never served for a symbol of temporal power; our archbishops symbolized this power by the *sword*, as is shown in a great number of their escutcheons. It occurs, for instance, as early as in the “*sigillum pacis*” of Archbishop Henry II. (+ 1288.) But this was the case in other countries also. In the *Trésor de Numismatique, par Collas*, we see, in a seal of Jean de Cuménis, Evêque et Comte du Puy en Velay (1305,) this bishop holding an uplifted sword; and with reference to this it is said in the *note explicative*, p. 35, “*en signe de juridiction séculaire.*” In the same book we find besides a considerable number of seals of the thirteenth century, in which bishops carry their staff

in the right hand. Very lately there came into my hands an original seal of Bishop Bernhard, of Hildesheim, (who was *not* a territorial prince,) of the year 1171, where the bishop holds his staff in the right hand and a book in the left, and a seal of a bishop of Krakau, (fifteenth century,) who exercised no temporal power at all, with the same representation. After all these authorities I can only abide by my previous assertion that, according to the general rule, sculptural representations confirm the saying of Heineccius, “*In sigillis constanter effingi videmus episcopos* (that is to say, *all* bishops, even when they exercised no temporal dominion,) *cathedræ insidentes, dextraque pedum pastorale, sinistra librum apertum aut clausum tenentes.*” Now Mr. Scott had not to represent the conception of a bishop engaged in an ecclesiastical function, but a *monumental* bishop. It cannot therefore be proved, even from an English *Ceremoniale*, that in England *such* bishops had to carry the staff in the left hand, but only from English *sculptural works*. Even if the latter, respecting which I have not the means of forming an accurate judgment, should not, in the greater number of instances, agree with the mode of representation used by Mr. Scott in the Winchester city cross, at any rate the animosity towards him displayed in the report published by Jacob and Johnson, appears to me not to proceed from right motives. At the least the maxim, “*in dubiis libertas,*” is on his side. Permit me to add still, in confirmation of this a quotation probably very respectable in the eyes of Dr. Rock. In their *Mélanges d'Archéologie* (v. iv. p. 152,) C. Cahier and A. Martin say, “*La position de la crosse à la droite ou à la gauche du prélat n'a pas fait loi davantage dans l'antiquité bien que, selon Gavantus, l'évêque doive la porter à gauche, pour qu'elle soit plus proche de son cœur.*” I for my humble part prefer the reasons of Heineccius to the sentimentality of Gavantus.

I must further remark, in conclusion, that I never thought of calling the episcopal staff a cross. I had, in my letter, written “*la crosse,*” which in French is equivalent to “*pastoral staff.*” Through a slip of the translator a cross has been made out of the *crosse*. Only the administrators of episcopal sees are accustomed, in our country at least, to carry a cross in the place of the episcopal staff.

I flatter myself with the hope that the present reply will convince the much-esteemed Dr. Rock, (to whom I here also offer my best thanks for his interesting remarks on my old crystal vase,) that not without strong and weighty reasons I arrived, in my letter of June, at the “*conclusion*, that a bishop, whether in Germany, in England, or anywhere else, where the Latin rite prevails, *may* be figured as holding his pastoral staff in his right hand.” Even though the question may not be one of prominent importance, it seemed to me that, as it had become a subject of controversy, it was proper to discuss it as exhaustively as possible.

A. REICHENSPERGER.

Cologne, October, 1866.

THE BASILICA OF S. AMBROSE, MILAN.

LATE discoveries and restorations at the basilica of S. Ambrose, the former cathedral of Milan, have revived the interest felt in that fine example of the Early Lombardic Romanesque style, brought perhaps to its perfection in the ninth, and resuscitated, with some modifications, in the twelfth century, to which period, for the greater part, pertains the actual edifice, whose severe and simple grandeur the eye may rest on with pleasurable impressions, perhaps the more vivid for the total contrast, in detail, feeling and characteristics, between this venerable basilica and that splendidly imaginative creation, the "Duomo," of later origin,—the marvel and glory of the Lombardic metropolis. But still more interesting than the architectural features of S. Ambrogio are the associations that attach to this ex-cathedral, and which invite us to consider it rather as a type or monumental abstract of a local ecclesiastical history fraught with instructive meanings.

Veritable princes of the Church, and that in secular as well as spiritual relations, were in olden time the Archbishops of Milan, whose revenues 80,000 sequins per annum, (now reduced to but 14,000 ducats,¹) are estimated by an Italian historian as in the thirteenth century equivalent to ten million Italian lire of modern coin; and whose jurisdiction extended over twenty-two suffragan sees, fourteen territories strewn with towns, castles, villages, two hundred and nine monasteries, the total number of churches within their archdioceses amounting to 2,220. They claimed, and with plausible pretensions, the exclusive right of crowning,—in some instances, after a period of interregnum, even electing—the kings of Italy; and it was by one of these great prelates that the "iron crown," (according to some, not indeed all historians,) was for the first time placed on the head of royalty, when Berengarius, Duke of Friuli, elected king, received that symbol at Pavia, in A.D. 888.

Referred for traditional origin to the Apostle Barnabas, A.D. 52, the Milanese Church enjoyed, under the early Christian Emperors, a position so exalted as head of the "Italic" diocese, corresponding to that of the Roman head of the "Urbicarian," (these two dioceses forming the ecclesiastical divisions that then comprised all Italy,) that it is not surprising to find the prelates of the former often resisting the loftier claims of the latter, and utterly ignoring, as they did in the most marked manner, every assumed right of the Roman Pontiffs to interfere in their spiritual administration. Italian historians, whose sympathies are decidedly with Rome, as Cesare Cantu and Ughelli, acknowledge that the Archbishops of Milan "hardly resigned themselves to the superiority of Rome;" that their clergy "for two centuries (the ninth and tenth) deemed themselves quasi separate from the Roman see, pretending that the Church of S. Ambrose was not inferior to that of S. Peter," (Cantu, *Storia degli Italiani*,) that "the Milanese

¹ According to Moroni, *Dizionario di Erudizione Eccles.*, now burdened with a tax, charged to each occupant in turn, of 3250 florins to the "Apostolic Camera" of Rome.

Church for two hundred and fifty years paid no obedience to Rome, namely, till 1095," (Ughelli, *Italia Sacra*;) and Blorovi, the liegeman and advocate ex officio of the Papacy, owns that it was not till the year 1342 that the series of prelates appointed to this metropolitan see by the Popes began in thenceforth uninterrupted succession; the last elected by free act of the Chapter in 1339, Giovanni Visconti, being set aside by the reigning Pope, Benedict XII. at Avignon. The primitive freedom of election to this see is best illustrated in the well known story of the elevation of S. Ambrose, even before his baptism, to that high post, by a method implying nothing less than the principle of universal suffrage,—the voting of all the people with reference to the Emperor alone (Valentinian) as the confirming authority. At later, and in respect to Church discipline, much less pure periods, the imperial investiture became the indispensable form of conferring, or at least sanctioning, the exercise of this spiritual principedom, according to the system that generally prevailed till 1093, when it was for the last time exemplified in the case of Arnolfus, third Archbishop of that name.

In the earlier years of the eleventh century occurred, under the reign of the Emperor Henry II., a transaction that strikingly displays the absolute independence with which these prelates acted, and which they constantly maintained towards the Papacy. That emperor appointed a certain priest to the bishopric of Asti, suffragan of Milan, by direct interference of despotic authority, opposing which the Archbishop, Arnolfus, refused to consecrate his nominee. The latter repaired to Rome, and either by bribes or flatteries, perhaps by both, induced the reigning Pope to grant him the consecration, without which of course no imperial dictum could avail in such cases; but the Archbishop, far from acquiescing, convoked a synod, and there in the midst of his suffragans excommunicated this pretender to the see of Asti, who had not only to submit, but eventually to present himself, penitent and suppliant, at the throne of his justly irritated superior. At the period when the vigorous and high-aimed efforts of Gregory VII. were gradually succeeding in the subjection of the entire prelatie body to the holy see, and in the reformation (certainly called for, and beneficially carried out by that great pontiff,) in the morals and discipline of the whole Western Church, the Milanese clergy were for the most part married men, and boldly asserted their right to remain so, alleging privileges conceded in a constitution they ascribed, probably without foundation, to S. Ambrose. That they finally and completely yielded in regard to the obligation of celibacy is well known; and after this period perhaps for ever ceased the once frequent reiteration of their maxim: "The Ambrosian Church ought not to be subject to the laws of the Roman." But still more efficient and pregnant with consequences was the triumph achieved by Alexander II., and Gregory VII. in imposing the thenceforth indispensable oath of submission to the Papacy upon the successors of S. Ambrose,—one of the signal steps in the progress to spiritual domination, and perhaps the most important of all within Italian confines, accomplished by the Popes.

We should not indeed forget a significant evidence in support of

the Roman claim from a writer referred to by Muratori in either the ninth or tenth century, who is not only distinct in his acknowledgment of the supremacy of S. Peter, but content to assign to the Milanese a rank only *second* to the Roman Church.¹ From the pages of the same chronicle we may cull other valuable notices of facts and principles in the life of the ancient Church. We may find an expressive record of her primitive spirit, (however modified by tendencies of the writer's age,) in the account of the visit paid by Gajus, second in the Milanese see, to Rome, with the pious object of "visiting the magnificent prince of the Apostles, Peter, colleague of his former master, Barnabas, and conferring, in regard to his preaching, with the most holy Clement and other followers of the Apostles:" on his progress in which journey, undertaken in the last year of Nero, the holy man was informed through mysterious intuition of the death of SS. Peter and Paul; not deterred by which, he continued on his way, and arriving at the imperial city, there held converse with S. Clement "and other vicars of the blessed Apostles," not, we may observe, even particularising by name, among the rest, Linus, the immediate successor in that favoured see. Still more important are the proofs here at hand, and conveyed with uncalculating simplicity, as to the mode of election to episcopal office in those early times, then truly a service of perfect freedom, the total abolition of which under this actual yoke imposed by Rome upon the Latin Church is one of the most inexcusable and glaring instances of human wilfulness and unsanctified self-elation, nothing else in fact than the systematic substituting of a modern and worldly for a primitive and apostolic ordinance. We read that Gajus, who succeeded the first appointed to this see, Anatolus, (according to tradition the disciple so honoured by S. Barnabas,) had been designated as worthy of that office by his predecessor, but was not the less elected by "the affection of the entire religious people," (*totius sanctæ plebis amore præelectus.*) And of the next in order, Castritianus, we read that he owed his elevation to a procedure alike unshackled, and participated in by all interested: "Him did the entire clergy and all the people with one consent desire in common for their pastor, as most worthy, experienced in diverse controversies, and an excelling leader in the Christian warfare." At the present day when, in Italy, the bond between the bishop and his flock seems in most cases morally broken, while the cause and aims dearest (as a general reality) to the national mind are habitually discarded and repudiated by the entire body of prelates, who on their part indeed have the excuse of being forced into such unnatural alienation through their sworn allegiance to Rome; this evidence of the past against the present has the force of a warning and a condemnation. And striking indeed is the spectacle of last results from the forfeiture of ecclesiastical liberties in the vacancy, now of seven years' continuance, in which has been left the most illustrious see of northern Italy, (namely since the annexation of those provinces to the enlarged kingdom,)

¹ "*Post Romanum Pontificem decentissimam Metropolitani apicis adepti sunt cathedram,*" says this writer in his very curious memoir on the early history of the Milanese Church; *De Situ Civitatis Mediolani.* (Muratori, *Rer. Ital. Script.* T. 1. p. 11.)

because the Pope will come to no accord with the constitutional king.

To return to the story and monuments of the Milanese Church. Another antique composition in metrical form, and referred to about A.D. 740, "*Versus de Mediolano*," dwells especially, in its complacent praises of the writer's native city, on the splendour of worship, and beauty of sacred music at Milan, but mentions by name no other church than S. Laurentius, (burned down in 1070, rebuilt and destroyed by natural decay in 1573, again rebuilt on octagonal plan as the present S. Lorenzo;) though indeed nine other shrines of saints, (no doubt implying churches,) are here alluded to as within the city. We may prize the old poet's record of that memorable event, the popular election of S. Ambrose in the plain and prosaic words, "*quem ad sedem receptum trahens pro amore populus*." In his unpretending pages, as also in the above cited chronicle, and in an excerpt from a MS. calendar in the Ambrosian Library, (all edited by Muratori,) may be culled notices that throw interesting light on religious conditions and usages in the Lombardic provinces. What "*Sant Iago*" became for Spain, did S. Ambrose become for the Milanese; and by the thirteenth century his venerable name had been adopted as the watchword of battle, which on one occasion (1201) put to flight the forces of Cremona, even before the hostile onset had been felt. More edifying is the picture of the charities of sanctified heroism of primitive prelates among successors of S. Barnabas, and of the constancy shown by both pastor and flock during the Arian persecution, when the holy Archbishop Dionysius convoked all the faithful in his cathedral, and after commanding that if any Arian were among them he should instantly depart, made a discourse reported in terms of touching eloquence, then retired, together with the suffragan bishops supporting him in his trials, "*within the veil*;"—a reference to that older practice of enveloping the altar amidst folding curtains to be drawn aside only at certain passages in sacramental rites. But alas for the first love and purity of this illustrious Church! so declined by the ninth century, that in 820 Pope Pascal I. had occasion to address solemn remonstrances to its clergy for the frequent abuse of simoniacal proceedings. The Archbishop Fronto, twenty-ninth in succession from the first, obtained his rank by notorious simony, and is said to have been miraculously punished, like Dathan and Abiram, by the earth opening to engulf him in a tomb, from which his unblest remains could never be withdrawn for Christian re-interment. In 980, Landolph, already Lord of Milan, is supposed to have raised himself to its see by like unworthy means, or by violence, eventually visited upon him by a popular tumult that constrained him to fly, still supported by an aristocratic party among whom he had squandered the benefices of his archdiocese, and with the armed aid of whom he overcame the people on the battlefield, thus acting like the wolf against his own flock. After which ignoble victory he became penitent, and by way of expiation founded the monastery of S. Celsus for his own last resting place. Another simoniacal prelate disgraced this see in 1067, at the time of the legation sent by Alexander II., when two cardinals arrived with the charge of denouncing and prohibiting the abuses be-

coming a patent scandal in northern Italy; especially that simoniacal practice and the incontinence, or rather unsanctioned marriages of priests. Soon after the final subjection of this archbishopric to Rome, we find the signs of change in the frequent prolongation of vacancies that henceforth begin and extend for periods of twenty to twenty-nine days; and the last prelate but one recorded in a chronological table, supplied by Muratori, Girardus de Sessa, who was never either consecrated or recognized by the Pope, died at a distance, the vacancy that ensued lasting eleven months, amidst continual strife and discord, ("magnâ lite et discordiâ,") till Innocent III. interposed his authority, (1213,) called a deputation of the chapter to Rome, and bestowed the mitre on Henry de Setura, then professor at Bologna. No more commanding feature in the story of Papal Supremacy, no more convincing explanation of the magic of success in that system, is presented to the student who pursues its annals, than the manifest superiority of aims, organization and ecclesiastical theories, by which the ascendant was merited to the degree that it was attained.

The history of church-building at Milan corresponds in progressive developement to that of ritual and worship. As at Rome, the earliest oratories here were consecrated in private residences; the first by the Bishop Castritianus in a house presented by a wealthy convert, Philip-pus, to his predecessor S. Gajus; and the former prelate is said to have subsequently founded, during a pontificate of forty-one years, the first public church, spacious enough not only for all the faithful, but for many of the unbelievers also to attend when he preached; also two others known in later times as the Portiana and Fausta basilicas, referred by some writers indeed to other origin, namely, to two families among earliest converts, from whom they were respectively called. Under the first ten Bishops of Milan we read, in the old chronicle, of seven other places of worship being founded, three of which, S. Victor, S. Dionysius, and S. Eustorgius, seem to have had no special dedication, but severally borne the names of the sainted prelates their founders; the last, built in the fourth century, celebrated for the relics here enshrined of the Magi, or "Three Kings," eventually carried to Cologne by the archbishop of that city after the capture of Milan by Frederick Barbarossa.¹ S. Tecla, mentioned by S. Ambrose

¹ An anonymous writer, whom Papebroch supposes to be of either the eleventh or twelfth century, is the first to mention the bestowal of these famous relics, now seen in ghastly pomp at Cologne cathedral, on the Bishop Eustorgius by a Greek Emperor, (he does not say whom,) while the former was on an embassy at Constantinople; and tradition states that on his return to Milan, about 320, the prelate founded this church, which was rebuilt, and reduced to its present form, rather like an aggregate of several chapels than an architectural unity, by the Dominicans between A.D. 1218 and 1309, this being their first establishment at Milan, and seat of their tribunal of Inquisition. In the actual edifice some capitals of columns are probably the sole remnant of the original structure; and the magnificent sculptured shrine of S. Peter Martyr, by Balduccio of Pisa, date 1339, is now the great artistic attraction within its walls. The above-named "anonymous" is also the first to assign names to the "Three Kings,"—Gaspar, Balthasar, and Melchior, whose supposed relics were removed for safety to a church within the walls, S. Eustorgio being then extramural, on the hostile approach of Frederick I., 1161, and finally carried away by the Chancellor and Archbishop Raynald, nothing being left to record their deposit here except an old picture of the transfer, and an immense sarco-

as the *Basilica vetus*, and later known as the *Ecclesia æstiva*, is identified by antiquarians as *the* primitive cathedral of Milan, and first public church here opened, which long continued to hold that rank even after one of later origin, the *Basilica nova*, known also as *Ecclesia hyemalis*, (to which were attached, though apart, two octagonal baptisteries for the sexes separately,) had been admitted to share like honours as the new cathedral. *S. Tecla* stood with its antique architecture till 1548, when it was doomed to demolition by a Spanish Viceroy regardless of sacred antiquities. Near the site (as supposed) of the *Fausta basilica*, did *S. Ambrose* found the church he dedicated, either A.D. 386 or 387, to *SS. Gervasius and Protasius*, the brother martyrs, sons of *Vitalis*, another martyr of Milan, and to which he transferred the bodies of those saints from *S. Nabor*, another of the earliest named churches.

This later basilica of the fourth century is first mentioned by the chronicler simply as "*ecclesia sua*," namely, that of *S. Ambrose*, whose remains were here laid, conformably to his desire, together with those of his brother *Satyrus*, and of the two revered martyrs. Subsequently to the account of the funeral of that sainted prelate, the church now called after him is not mentioned by any historian till A.D. 784, when a Benedictine community was placed in an adjoining monastery with full right to possess and officiate in this basilica, privileges they had afterwards to share with secular priests, who divided those duties, and after many litigations secured their distinct property in one half of the sacred premises, and the title to share equally with the monks the oblations made at altars here. A long, and far from edifying account of these rivalries has been preserved in the voluminous *Antichità Lombardiche Milanesi*. A bull of *Pascal II.*, 1103, confirmed to the abbots of this cloister the use of the dalmatic, sandals, and gloves among sacred vestments, also the bell in processions, but not the mitre, which, we may assume, had yet been confined to episcopal wear.

In 835, *Angilbertus*, a reforming Archbishop, appointed an abbot from some other cloisters to the office long vacant at the Ambrosian, where the decline of monastic observance, even thus early, is in clearest terms attested by the extant diploma for that appointment, "*quod ob negligentiam ordo regularis valde inerat corruptus.*"

In 1497, *Cistercians* were placed here to succeed to the again declined, and in numbers now insignificant, community of earlier origin; and by the former monks, who seem to have been active in literary pursuits, was produced in 1792 that great work on Milanese Antiquities above named. Not even in that metrical description referred by *Muratori* to A.D. 740, do we find any notice of the basilica of *S.*

phagus quite unadorned, with a modern inscription in gilt letters, "*Sepulchrum trium Magorum.*" In art, the fantasy that makes one of these three a *negro* is comparatively modern; and in earliest treatment, as seen among the sculptures and paintings of Roman catacombs, they are delineated as young men dressed alike in oriental fashion with short tunics, buskins, and Phrygian caps; not even the number being determined, but sometimes four, sometimes only two admitted in the group. Recent restorations at *S. Eustorgio* have been carried out in styles conformable with the architectural character of the whole.

Ambrose, though the splendours of the local church are its writer's express theme; and whatever the character of its architecture, after the lapse of five centuries S. Ambrogio had fallen into such decay as to require the restoration, completed in 868 by the Archbishop Auspertus, an energetic prelate who rebuilt the fortifying walls with ampler circuit, and otherwise contributed to renovate this city after the injuries inflicted by depression consequent upon the Gothic and Greek wars.¹

The basilica now dedicated to the three saints hitherto most revered at Milan, Ambrose and those brother martyrs, became the place of sepulture for archbishops, and occasionally for sovereigns; here below either the earlier or later edifice were the tombs of Valentinian II., the Emperors Lewis II., and Lothaire, Bernhard, King of Italy, and Queen Bertha, grandmother of the same Lothaire. Coronations, whenever taking place at Milan, were also held within these walls, as in the first instance that of Otho I., A.D. 961; and either here or at Pavia did nine "Kings of the Romans" receive the crown, (that *corona di ferro*, so called from the iron circlet set within the golden one, and said to be formed from a nail of the Crucifixion,) at the hands of the Milanese Archbishops.² It was before that rebuilding, ordered by Auspertus, that his munificent predecessor, Angilbertus, bestowed on S. Ambrose's church that splendid shrine for his relics, which still encases the high altar, though no longer visible save on three high festivals, or with permission from the authorities on payment of a prescribed fee.³ At the front of solid gold, at the sides and back of silver gilt and adorned with enamels, the entire surface profusely studded with gems, this exquisite specimen of metallurgy is surrounded by reliefs on panels representing subjects from Evangelic history, figures of the SAVIOUR, the Evangelists, archangels, the principal saints of Milan, and twelve scenes from the life of S.

¹ Auspertus, like others among these great prelates, held both temporal and spiritual power, and is justly eulogised in his epitaph in this church:—

"Effector voti propositique tenax," &c.

the same composition referring to him the erection of the majestic atrium and of the bronze portals encrusted with reliefs:—

"Atria vicinas struxit et ante fores."

It was from about the middle of the seventh century that the Milanese prelates began to rank as archbishops, on the restoration of the see by Bonus, a Genoese elected to it, after an exile of seventy years dating from 569, and from the subjection of this city to the Arian Longobards, on which catastrophe the bishop, Honoratus, with several of his clergy fled to Genoa, thenceforth the seat of himself and his successors till circumstances favoured the return to their archdiocese. In the rebuilding of S. Ambrogio, Auspertus was assisted with funds by the Emperor Lewis II.

² The ancient liturgy for these coronations attests strikingly the admixture of the democratic element in the then constitution of Milan; two bishops, at a certain passage in the ceremonial, were to interrogate the people whether they desired such a prince, and would submit to him as king? and if no response were made, these prelates offered thanks to God for the acceptable election, while all present joined in the chant of *Kyrie eleison*.

³ Formerly, it seems, at all times exposed; for we are told that in 1333 a Cardinal Legate ordered it to be surrounded by a railing for a protection against danger of robbery. In the group of the "Adoration," the heads of the three Magi are unfortunately wanting.

Ambrose, historic and legendary. Ughelli gives the estimate of its cost at 30,000 gold solidi, or 80,000 sequins; and the diploma of Angilbertus for appointing the new abbot, confides to his custody and that of his monastic successors this superb altar-tomb, qualified with just complacency as the work *quod inibi noviter mirificè hedicavi* (sic.)

As an art production of the ninth century, it is indeed still more precious than for its intrinsic costliness. In execution the illustrations of the life of S. Ambrose are the most admirable, as well as interesting, for the testimony they bear to ancient ecclesiastical usages, rites, vestments, &c. We here see the simple altar of the early Milanese church, without tapers or ornaments on its mensa, but only the plain cross, a two-handled chalice, round loaves, cross-marked, for consecration, and a scroll instead of a volume for either the Liturgy or the Gospels; while, as to costume, we observe the comparative simplicity of the pontifical attire in two figures, S. Ambrose and Angilbertus, who offers to the saint a model of this shrine, and receives in reward a jewelled crown (or rather cap) upon his head, both wearing the tunic, (or alb,) chasuble, and long pallium, of Greek fashion, but neither with the mitre.

Another curious group represents the episcopal donor placing a similar, but less precious, ornament on the head of the artist, whose name and qualification are inscribed, "Wolfinus, magister phaber," (sic,) apparently Teutonic, though classed with Italian metallurgists by Italian art-historians, (Cicognara, Storia della Scultura.) The baptism by immersion, with the use of the affusion on the head at the same time, is another noteworthy detail in the relief, of the exceptional administration of that sacrament to Ambrose after the popular act that raised him, by unanimous suffrages, to the bishopric.

This basilica of the ninth century had become so ruinous by the year 1169, probably through injuries inflicted in the vindictive devastation of the city by Frederick Barbarossa (1162)—though there is reason to believe that the emperor's ruthless sentence was not carried out to the extent once vaguely assumed, and that churches at least were mostly spared, or ordered to be so—that another restoration, almost a rebuilding, became necessary, as was in that same year effected by the Archbishop Galdinus, a zealous prelate, who actually died in the pulpit at the cathedral of S. Tecla, after preaching against the heretics called Cathari.

We may pause at this stage in the local annals, to observe how completely refuted by critical research has been the long current tradition of the absolute annihilation of Milan by the victorious emperor, as well as the imaginary details of the ploughshare passed over the ruins, and the salt sown over their entire area. The city was captured, after having been constrained to unconditional surrender, in February, 1162, after a siege, or rather blockade, of seven months—exaggerated by some writers to the incredible extent of three, four, and even seven years! At first Frederick was satisfied with mere temperate reprisals, ordering the destruction of the gates and opening of a breach sufficient to allow all his army to march in at once; the surrender of all the fortresses, and of thirty standards; the transfer of the *carroccio* (that

medæval palladium of Italian liberties) to Lodi, and the consignment of four hundred principal citizens as hostages. But soon afterwards, from Pavia, whither he had withdrawn, he sent the stern mandate that the fortifications of Milan should be entirely levelled, and all her inhabitants expelled within eight days. The buildings were, in different parts, fired, and many quarters were devastated by the aid, afforded with malignant alacrity, of the natives from other Lombardic cities—Pavia, Cremona, Lodi, Como, and Novara. But if it be a gratuitous assumption on the part of the Cistercian writers that *no* private dwellings were deliberately demolished, it seems certain that all the numerous churches were spared; and the ruin that ensued to one—the cathedral often mentioned by S. Ambrose—was caused by the overthrow of its lofty tower, naturally a mark for hostile assault amidst such onsets, which in its fall almost destroyed the edifice beneath. Those monastic writers enumerate the churches that certainly existed before that catastrophe, and that remained with their olden structures mainly preserved up to their time (in the last century)—Santo Sepolcro, S. Celso, S. Satiro, S. Giorgio nel Palazzo, S. Nazaro, S. Eustorgio, (?) and the towers of S. Lorenzo, besides the majestic Corinthian colonnade, of sixteen pillars on a basement, the sole conspicuous Roman antique at Milan, (probably a peristyle of the Thermæ,) that extends along the street before this modernized church's front. The preservation in intact magnificence of that golden shrine at S. Ambrogio is alone sufficient proof of the comparative moderation, at least the restraint upon lawless rapine, in the punishment inflicted upon Milan by her most terrible oppressor. It was after no long interval that Barbarossa returned to the desolate scene of his triumph, in order to attend the rites of Palm Sunday, and on the ensuing Easter to be crowned within the S. Ambrose basilica; on which occasion the capitular clergy here on duty set a noble example of loyal fortitude, by refusing to comply with his demand that they should abandon the cause of Alexander III., and embrace that of the Antipope Victor, then supported by a faction in the Papacy. In consequence, all those secular priests quitted their church and canonries, leaving this sanctuary and its precious shrine to the keeping of the monks. After a few years the Milanese were enabled to return and restore their city, (1167,) aided by the now friendly populations of Bergamo, Cremona, and Brescia; the memorable alliance and glorious struggles of the Lombardic League presenting a high example of revival in national life, through the stimulants of affliction and the teachings of misfortune.

The problem for art-critics to solve in the present Ambrosian basilica is the distinction, by some minutely marked out, between the architecture of the earlier and that of the later ages. As renewed by Archbishop Galdinus it forms a link between the Lombardico-Romanesque and the Mediæval Pointed style: to the later period belong the façade, with one of the lofty quadrate campanili flanking it, the acute arches under the roof, and the entire vaulting; to the earlier the quadrangular atrium, the sculptured bronze portals, one of the two campanili, and perhaps the principal portion of the double colonnade between nave and aisles, whose upper pile forms a gallery destined

for females, according to the arrangement seen at S. Agnese, and the SS. Quattro Coronati of Rome; besides other characteristic details of the interior—the crypt, (modernized, indeed, and with new pillars supporting its vault,) the massive baldachino, with porphyry columns over the high altar, and (most interesting) the apse, with the mosaics that clothe its walls, a magnificent specimen of Byzantine art, ordered by the Abbot Gaudentius, the same nominated to office at this monastery by Archbishop Angilbertus in 835. The subjects here represented on a field of gold are—the SAVIOUR enthroned, holding a book open at the words, “Ego sum lux mundi,” a grand and expressive figure, perhaps somewhat altered by the restoration of the whole work in the twelfth century, but still conforming to early types; above the throne the floating forms of the archangels Michael and Gabriel, with names in Greek; beside it SS. Gervasius and Protasius, richly vested, the former crowned; beneath, medallions of SS. Satyrus and Marcellina, (brother and sister to S. Ambrose,) and S. Candida; eighteen seated figures, each with an open book, supposed to be the suffragan bishops of the province, and two scenes in church interiors, namely, S. Ambrose celebrating mass before the people, and the same saint attending the funeral of S. Martin at Tours; laterally, on a larger scale, another mass celebrated by S. Ambrose at a circular altar, without other ornament save a plain cross upon it, and S. Martin as deacon chanting the gospel at an ambon: these last subjects intended to illustrate the legend of the Milanese prelate being transported in ecstasy, while at the rites in his cathedral, to attend (a case of bi-location) that funeral at Tours—a legend Baronius shows to be quite untenable. A curious monogram in Gothic letters, at an angle beneath the principal compartment of this mosaic, may be read: “Angilberto Karoli Ludovico fecit frater Gaudentius.”

Most important among all parts preserved from the ninth-century architecture of this church, is that venerable atrium, with quadrangle of round arches resting on square piers; a genuine example of the *paradisus*, according to the early basilica-plan, and indeed the most perfect as well as most imposing at this day extant in Italy. A character of simple and harmonious dignity impresses us in this fine old structure; and the basilica itself, that stands remote from the city’s busier centres, seems more distinguishingly severed from all profane and frivolous interests by that forecourt sacred to silence and inviting to solemn meditation. This remarkable feature of the more ancient edifice avails also as monumental proof of the maintenance in practice, up to the second half of the ninth century at least, however before this period modified, of that primitive discipline that required public penance from grievous offenders, and divided those seeking reconciliation after notorious sin into so many classes, severally assigned their places within the sacred building: the *flentes*, only allowed to frequent the atrium, and there ask for the prayers of those who entered the sanctuary; the *audientes*, who might remain in the narthex during the rites, and in the interior during the sermon; the *substrati*, who could join the other worshippers, but were confined to the space between the portals and pulpit, and had to remain prostrate; and the *consistentes*, who alone among these penitents could attend at the con-

secreation, though not yet admitted to the privileges of communicants. That such public and systematic enforcement of the Church's power in the world of conscience was still among religious realities at this period is evident, from the fact that, in the ninth century, the parochial rectors (*curati*) first acquired the faculties, hitherto exclusively held by bishops, of receiving reconciled sinners to communion, when such belonged to their respective parishes, after compliance with these expiatory duties for a penitential season. The gradual passing away of that ancient discipline, and its final extinction, are now manifest in the architecture, as in the life of the Italian Church, and form a striking exemplification of the mutability of Latin Catholicism, of the degree in which Rome herself has submitted to the silent process of inevitable change, that seems the Heaven-appointed fate of all institutions where elements of enduring life exist, correspondent to the law of progress that acts in humanity.

As to the mind of the modern Church in Rome with regard to those ancient observances, the building of the new S. Peter's might be said to supply the last historic proof, seeing that it was on that occasion deliberately resolved to sweep away the entire hierarchic arrangement (as we may call it) of the primitive cathedral, and that in not one design presented or approved for the great basilica of the sixteenth century, was the attempt to restore the antique paradisus apparent! The Cistercian writers in the work above cited give a clear sketch of the history of this penitential discipline, of which we are so strongly reminded by the buildings of S. Ambrogio. That both in the Eastern and Western Church it was maintained in all its olden rigour till the eighth century, seems beyond doubt; but from that period it is alike certain that it began to undergo modifications, and mainly through novelties introduced by the action of the Church herself, or, with still greater effect, by the Roman Pontiffs. At a still later age it continued to be enforced by law, as at a council held by Charles the Bald at Soissons, A.D. 853, where that prince decreed that the counts and other officials of his kingdom should employ compulsion against those who refused to submit to the penances imposed by bishops. But social movement brought changes; and as former severities relaxed, it became usual to admit the penitent to communion in the last stage of his prescribed mortifications, instead of deferring that privilege till the end, after the spiritual debt had been fully paid. By the eleventh century the practice of public scourging, of which we read in S. Gregory's epistles, and which had hitherto been inflicted on offenders of various ranks, though more commonly on those of servile condition, became a voluntary or self-inflicted chastisement, without the intervention of ecclesiastics, though of course by their counsel or command; and we have an illustration in the frescoes ascribed (perhaps erroneously) to Giotto, at the Incoronata church at Naples, where the Sacrament of Penance is represented by a group leaving the confessional, and in the act of scourging themselves whilst the priest is listening to another sinner at his tribunal.¹ At last came

¹ Messrs. Crowe and Cavalcaselle ("New History of Painting in Italy") show that this painting cannot have been executed till after the death of Giotto; but it

the new ideas and new devotional biases that gathered round the Crusades; and the Papacy itself now contributed, rather than any other influence, to overthrow the Church's ancient system in her procedure towards penitent sinners, by granting the plenary indulgence to all soldiers of the cross, with intent most clearly expressed in the formula by which Urban II. declared such holy warfare to avail in each individual case *pro omni penitentia*!

But I have allowed myself too long digression from the subject referred to at the beginning of these pages. It is about six years since a restoration was undertaken at S. Ambrogio, which, at that stage where I had opportunities of seeing its progress, seemed to attest intelligent purpose, and promise well for final results. Such renovations of ecclesiastical antiquity in Italian cities are, for the most part, matter for regret rather than gratulation; and most of all are they inappropriate and ill-conceived, as in recent years effected at Rome; within the states of the constitutional kingdom, less so, and indeed, in some instances, as praiseworthy as any attempt to bring back the past in monumental structure can well be expected to prove. In the course of these works at the Milanese basilica, discoveries have been made of such unusual interest, as to arouse the attention of the learned in whatever antiquarian walk; the most remarkable of these being first reported to the public by the Canon Biraghi, (a Milanese Priest well known for archæological attainments,) in the "*Osservatore Cattolico*," a periodical of that city. In January, 1860, excavations were made in the massive stonework under the high altar, where the labourers presently reached a large sarcophagus of fine porphyry, under covering of two enormous slabs, one white marble, the other of the same rich-tinted stone; and here was at once recognised the very tomb of the three saints whose memory has been ever attached to this venerable church—Ambrose, Gervasius, and Protasius. On the resuming of the works the next day was found, below the pavement of the sanctuary, right of the same altar, a wide sepulchral recess, lined with precious marbles—Phrygian pavonazzetto, green, white, and other species—with cavity full of soil, in which lay embedded fragments of bone, besides a broken ampulla; and this discovery was soon followed by that of a similar burial-place left of the altar, containing bones, some teeth, fragments of gold thread, and also (alike embedded in soil) fourteen coins of emperors, Western and Eastern—of Theodosius, Zeno, Anastasius; one with the effigy of Flavius Victor, son of the tyrant Magnus Maximus; another with the monogram of Theodoric, surmounted by a cross, and on the obverse a helmed head, with the legend "*Invicta Roma*." Near this tomb was soon opened another cavity, containing, besides a broken glass ampulla, several marble fragments, which, pieced together, formed the shaft, part of the mouldings and base of a classic column, supposed to have been used for penal purposes at the martyrdom of the sons of Vitalis, and therefore laid in this recess for preservation. The Canon Biraghi concludes that the tomb right of the altar is that prepared by S. Am-

may still class among works of the fourteenth century, with the others in the same church illustrative of the Seven Sacraments.

brose for his brother martyrs, and that on the left the one ordered for himself; and the fact that some of the coins found in the latter are of a date subsequent to his time justifies the farther conclusion that this sepulchre was opened by the Archbishop Laurentius, about A.D. 494, who is known to have embellished this church, and may have made that deposit of the money of different reigns, and of Theodoric, his contemporary. That immense porphyry sarcophagus, to which were transferred the bones of the three saints, (though not in their totality, as the late discoveries have shown,) by the Archbishop Angilbertus, is assumed by the learned Canon to be the tomb of Valentinian II., hitherto sought for in vain within these walls, and which is mentioned by S. Ambrose in his epistle (53) to Theodosius, as “porphyreticum labrum pulcherrimum,” speaking of the monument yet to be erected to that young emperor, recently cut off by assassination. In the great slab of porphyry laid above it are several of the perforations commonly made over tombs of illustrious saints, to allow of the lowering of veils or handkerchiefs, which the faithful thought to render sacred by the touch of such shrines,—one among those olden usages now totally passed away; and the massive stonework that encloses this deposit under the high altar is recognised by judges as of the tenth century,—an identification that seems to set aside the story, deemed improbable, that S. Bernard, Bishop of Parma, was allowed to contemplate the relics of S. Ambrose exposed with great precaution by night, for his special benefit, in 1130.¹

Another interesting result of the works is the uncovering, by removal of stucco or plaster, of ancient frescoes, that may have entirely clothed this church's walls and pilasters, through the wretched taste of pseudo-restorers condemned to concealment,—their subjects from hagiography as well as from Scripture: a Virgin and Child, referred by Messrs. Crowe and Cavalcaselle to either the eleventh or twelfth century; and (most interesting among all yet found) the Funeral of S. Satyrus, the figures of S. Ambrose and S. Marcellina introduced as performing the last duty to their brother's remains,—a picture probably of the fifteenth century,—in that chapel of S. Satiro formerly known as S. Victor in cœlum aureum, which the author of the “Monumenta” shows to be the actual basilica of Fausta, incorporated with the church built by S. Ambrose, preserved through all renovations, and therefore one of the most ancient extant specimens of Christian architecture. The valuable mosaics on the walls here are referred by some critics to the sixth century, and represent, on the vault, S. Victor, holding in one hand a cross, in the other a singular monogram, comprising all the letters in the Greek name of our LORD, (engraved in “Martigny's Dictionnaire;”) at the sides, the figures of SS. Ambrose, Maternus, Felix, Nabor, and the sons of Vitalis—the second-named being the bishop who interred the Moorish martyrs,

¹ In the “*Ambrosianæ Basilicæ Monumenta*,” by the Abbate Puricelli, it is assumed that the Bishop of Parma may have had that private view of the tomb alone, not of its contents, and been admitted through a subterranean way that opened at the church's outside, long since walled up. Extremely opposite, and perhaps objectionable, is the actual practice, at Milan, of exhibiting the skeleton of S. Carlo Borromeo, in gorgeous pontifical vestments, for a prescribed fee!

Felix and Nabor, at Milan. And it is satisfactory to see, among other restorations, a carefully executed cleansing and replacing of this mosaic series.

Under an archway near the choir have been also brought to light some remains of diaper and arabesque, amidst whose details is seen the symbolic fish, several times introduced. That such polychromatic adornment of church interiors was, for several ages, almost universal, cannot be questioned. An edict of Charlemagne actually enforces it as of obligation; and its practice, till at least the end of the tenth century, is supposed to have been invariable, though after that period left in desuetude till a revival in the fourteenth: not, indeed, that we need conclude for its total abandonment within the interval. S. Gregory of Tours mentions a basilica at Paris (sixth century) with a double-storied portico round three sides of its atrium, the walls of which were entirely covered with figures of saints, and other sacred subjects. The maintenance of this decorative system at Rome till about the end of the eleventh century seems established beyond doubt by the evidence before us in the now subterranean S. Clemente; as its revival in that city is also attested by the frescoes, referred by good judges to the end of the fourteenth or beginning of the next century, that clothe the walls behind the high altar, in a part of the ancient building long left to oblivion, at S. Sisto, the church with a convent once inhabited by S. Dominic, on the Appian Way, where this discovery is due to the zeal of the prior of S. Clemente, the same estimable Father Mullooly, to whose convent the now deserted S. Sisto belongs, and whose merits in the successful researches at the former church are well known.

The restoration in its full developement of that pictorial decoration on sacred walls in Italy was contemporaneous with the genuine revival of art, and is exemplified best at Assisi, at S. Croce in Florence, at the Arena chapel of Padua, and in the small chapel entirely surrounded by the beautiful frescoes of Fra Angelico in the Vatican. Those responsible for the works undertaken at S. Ambrogio have so far conformed to that norma for church adornment, as to order fresco paintings to occupy all the spandrils of archways along the nave; and with similar intent is the introduction of the colossal fresco-series, illustrating the lives of SS. Peter and Paul, along the attics of the Ostian basilica.

We cannot turn away from the study of Christian antiquities at Milan without considering what may be styled a monument, and that among the most venerable in character and claim, that Ambrosian Liturgy, now confined to this sole archdiocese, but once, as Durandus reports, in use, whose extensiveness surpassed even that of the Roman, and till so late as the sixteenth century retained at the altars of Bologna and Capua. Nor is it one of the least benefits secured to this illustrious Church by the great and good San Carlo, to have maintained, as he did, the place and practice of this primitive ritual against the aggressive attempt of the Papacy, which in his day aimed at its suppression. Both that saint and his nephew, the Cardinal Federigo Borromeo, published the Milanese missal, with declaration of their resolve to preserve the Ambrosian rite incorrupt. Referred

by some writers to the Apostle Barnabas and to the bishop S. Mirocletus,—to S. Ambrose himself only in respect to the numerous additions of antiphons, hymns, and arrangement of psalms for chanting, due to him, as well as the system of vocal music he introduced, from Oriental example,—it is generally allowed to be, in its main composition, of higher antiquity than the great saint whose name it bears: perhaps to much extent modified and re-ordered after this see had been restored from the depression suffered under the Longobards. The Archbishop Theodore, A.D. 725, has had the credit of effecting much in the liturgic sphere; but this Muratori disputes to his memory. The oldest extant MS. code of this liturgy dates A.D. 1123, written by a librarian of the cathedral named Beroaldo. The codes of the fifteenth century preserve some curious formulas, records of ideas now gone out of mind, and embodying traditions now rejected by the juster sense of the Italian Church: as the mass for S. Veronica, with prayers and antiphons implying the admitted legend of her miraculously-impressed handkerchief, (the *Volto Santo* at S. Peter's;) and in the "*Præfatio*" and another mass the following bold expression of speculative imaginings as to punishment in the invisible world—"O quam gloriosus est dies iste in quo Judas una hora diei refrigerium expectat accipere!" The entire rite, at least in all its leading details, is given in the "*Antichità*" by the Cistercian fathers; and from the learned comments with which they have furnished their edition I translate the remarkable avowal, in reference to the Elevation of the Eucharist, that "if we desire to ascend to more remote ages, so far from finding that they (the sacred species) were exposed by being lifted up, to the adoration of those present, we find that they were, on the contrary, completely concealed from their view"—this being in the sequel to the report of a singular usage, locally adopted in the fifteenth century, which required the celebrant to *kiss* both the Host and chalice before elevating them! Among peculiarities still retained is the "*Confractorium*," an anthem sung at high mass whilst the priest breaks the consecrated species; the pronouncing of the words of consecration *aloud*; the *covering* of the head, obviously of Oriental origin, in mark of reverence, as even in the procession of Corpus Domini, when the mitre is worn by the archbishop and others entitled to assume it. But the most interesting usage that retains in life a well-known primitive and once universal observance, is the offering of the sacramental elements by a company of aged men and women, the Scuola di S. Ambrogio, consisting of ten of both sexes, certain of whom appear at every high mass, in grave costume of monastic fashion, and slowly pass up to the altar, (the females remaining without the chancel,) bearing in silver and glass vessels the bread and wine for sacred use.

When I witnessed this ceremonial in the glorious Duomo, it impressed me as a touching and deeply significant accessory to magnificent worship, forming a link that unites the ancient with the modern Church, not well laid aside by the more extended practice of our time, and also of avail to neutralize that character of ritual exclusiveness, often objected to in the Latin Catholic celebrations as the cause of absolute severance between the officiating clergy and the people.

Guide-books and custodi point out, at S. Ambrogio, some panels of cypress-wood set into the bronze portals, and said to be a relic of the door from which that saint repulsed Theodosius after the massacre at Thessalonica; but historic criticism must reject this claim, seeing that no material and *personal* opposition to that emperor's entrance into the former cathedral church is borne out by authorities: (see the full narrative in Theodoret, l. v. c. 18.) The very curious and various symbolism introduced among details of this basilica's exterior, round those portals and on the pier-capitals of the atrium, where both human and animal figures, the centaur and the syren, appear in the mystic circle, seem the result, with enlarged and more fantastic application, of the study of that clearer symbolism found in Roman Catacombs, still frequented for devotion, though becoming gradually deserted, in the ninth century. Allegranza, "*Sacri Monumenti di Milano*," has entered fully into such aspects of the Christian antiquities at this centre.¹

Among these sculptured symbols on the portals and in the atrium, we notice a relief of S. Ambrose with a crozier in his hand that terminates in a serpent's head; which singular object suggests analogy with a relic indeed unique, and that attracts much notice in this church, a bronze serpent placed on the summit of a column near the marble pulpit, once superstitiously regarded as the very image, or at least made of the material of the image lifted up by Moses in the wilderness, under which idea it was actually presented to an archbishop, Arnulph, in 1001, at Constantinople, whither that prelate had been sent on embassy by Otho III. The antiquarian notion that it is no other than the serpent of Æsculapius, preserved from the ornaments of a temple to that god, over whose ruins this basilica was built, is now exploded; and strongest of all associations that attach to it is the proof of lingering Paganism, existent in ignorant minds even till the sixteenth century, when mothers were in the habit of invoking this idol, (for such it had become to the Milanese populace,) to cure their children of the disease of worms, an abuse finally suppressed by San Carlo, the "acts" of one of whose diocesan visitations refer to it: "*Est quædam superstitio ibi mulierum pro infantibus morbo verminum laborantibus.*" The serpent associated with the Cross, as emblematic of the triumph of Christianity over Paganism had indeed an authorized place among sacred pomps, borne together with the banner, in the van of processions, as Allegranza tells us that in his time it used so to be displayed before the processional cross of the clergy at Vicenza; and the cross itself used of old to be emblemized by a serpent, for sanction of which practice may be cited the words of S. Ambrose: "*Imago enim crucis æreus serpens est.*" (*De Spiritu Sancti*. l. iii. c. 9.)

On the external walls of Milan is to be seen a curious and almost barbaric monument of the twelfth century in a low relief, (date probably 1167,) of the return of the citizens after their exile to re-people and restore their capital, led by a monk designated by name as "*Frater Jacopus*," (who had been instrumental in bringing about the

¹ For details of the discovery of tombs and relics at S. Ambrogio, see De Rossi, *Bulletino di Archeologia Christiana*, January and March, 1864.

League,) with a cross-headed banner in his hands, the group approaching the gate of a fortification, over which is inscribed *Mediolanum*; among accessorial figures, a person in magisterial robes surmounting a strange monster with grinning face and bat's wings, intended, according to popular belief, for the hated Frederick Barbarossa, also one with the name "Anselmus;" the subject being explained by other lines that assume the decree of fate in the historic act represented: "Fata vetant ultra procedere, stabimus ergo."¹ The cities of Cremona, Brescia, and Bergamo, with their names in Latin, also appear as turreted gateways in this sculpture, which affords convincing proof how utterly fallen was one art, while another, the architectural, was still so nobly represented as in the rebuilt Ambrosian basilica.

Historians have preserved an anecdote of the generous piety of Milanese matrons who brought all their jewels in offering towards the cost of rebuilding the church of "Our Lady," shortly after such restoration had been resolved on by the Archbishop Galdinus, whence we must infer that whether intentionally or otherwise, that church also had been ruined in the devastations ordered by the German Emperor. Several other sacred edifices are enumerated by the Cistercian writers as still extant and materially unaltered, after surviving for six centuries the shock of that tremendous disaster; as in their time were also (and probably still are) the massive remnants of the ancient walls, those of the Roman Milan, that certainly stood invulnerable against the assailants, and left many portions strewn over the modern city though long withdrawn from public view amidst the courts and cellars of private houses.

Those churches for which is claimed such high antiquity, have been in part altered since the publication of the *Antichità Lombardiche*. S. Celso, built by S. Ambrose over the tomb of that martyr, restored 1651, now exists but in a remnant, still retaining its choir and doorway, with capitals and symbolic reliefs, said to be of the tenth century. San Sepolcro is no longer possessed of its older architecture in any portion save the towers, of the eleventh century. S. Nazaro Maggiore, founded by S. Ambrose, and dedicated to the Twelve Apostles, about 382, was burnt down in 1075, was afterwards rebuilt on a larger scale, and again enlarged by San Carlo, being now chiefly interesting for its majestic vestibule formed by the sepulchral chapel of the Trivulzi, with a fine series of monuments to that family, dating from the fifteenth and sixteenth centuries. S. Giorgio in Palazzo, founded by the Archbishop S. Natalis, A.D. 750, has been twice modernized, inside and outside, within the present century. S. Satiro, founded by Auspertus on the site of his own house, A.D. 869, was rebuilt about 1480, and

¹ The Porta Romana, adorned with this curious sculpture, was taken down about 1812; but the relief then reserved to be set into the walls near, and on the removal of this marble was found along its thickness the inscription, "Girardus di Castegnianega fecit hoc opus," besides the names of two other persons, *superstites*, (superintendents or directors,) of the work; a discovery that refutes the conclusion as to Anselmus, the figure named, being the real artist. That patriotic monk, Jacopus, belonged to the Order of Crucifers, suppressed by Alexander VII., and out of respect and gratitude for his memory was kept up for ages the custom of sending to that community at Milan once a year a basket of savoury and delicate viands, as a present from the citizens.

now retains of its more ancient structure only a chapel off the transept, with columns of unequal shafts and different capitals. S. Simpliciano was founded, in plan a Latin cross, by S. Ambrose, to contain the tomb of the saint whose name it bears, and also those of three others, martyrs, who were believed to have given celestial aid to the Milanese forces in the battle of Legnano, memorable for the glorious victory of the Lombardic League over Barbarossa, (May 29, 1176,) at which the beatified spirits appeared visibly in form of three doves, flying from the altar of that primitive chapel, and perching on the flag-staff of the sacred *carroccio* amidst the combatants. The later church, a fine Gothic building, modernized in 1582, but within recent years restored, in the true sense, by reproduction of its original style. S. Vittore al Corpo, rebuilt by the Olivetan monks, who in 1507 succeeded the Benedictines in the adjoining cloisters, represents with modern architecture, on the plan of a Greek cross, the primitive Basilica Portiana, or "extramurana," one of the two original cathedrals, the same from which Theodosius was, though not personally repulsed, excluded by order of S. Ambrose, and that which the saint nobly asserted for his see and his catholic flock when the attempt was made by the Arians, supported by the Empress Justina, to seize it for their sectarian uses. (See the account in his own words, Epistle XIV.) S. Ambrogio was long allowed the honours of a cathedral and officiated on occasions by the Metropolitan Chapter, though such rank was not formally conceded to it.

The Codice Diplomatico S. Ambrosiano is a valuable compilation, by Fumagalli, of original acts illustrating the story of the basilica and monastery of S. Ambrose. Among its contents is one that throws light on the republican principle of Milanese government in the ninth century; a diploma from the Emperor Charles "the Fat," A.D. 880, taking their cloisters and their property under his protection (*mundburdum*), and empowering the monks to enclose within their premises a road that passed between their tenement and the circuit of the civic walls recently enlarged by Auspertus, and that in consideration of the exposure and dangers, so long as the solitary way should be left between the monastic and fortifying structures; the Emperor herein but sanctioning what had already been granted on the prayer of the abbot, and by the co-operative authorities of the archbishop, the Count Alberic, (governor or lord of the city,) the clergy and the people.¹

C. J. H.

¹ The general adoption of the date *Anno Domini* in Milanese codes is said to have coincided with the period between the coronations of Otho III., first at Aix-la-Chapelle, (984,) and afterwards in Italy; for as this city claimed the proud privilege of ignoring the German Emperors till they had received the crown south of the Alps, the change of style was then preferred in lieu of the ancient one by the years of the Emperor. The above cited diploma of Charles bears the *Anno Domini*, the Indiction, and Kalends.

MODERN ROMAN CATHOLIC MINSTERS.

GOthic architecture has pretty well made good its position in the bosom of the Roman Catholic community of England, just as it has naturalized itself with Methodists, Independents, and Freethinkers, from its undeniable artistic merit. But the Gothic church of the actual Roman Catholic is not the building of which Welby Pugin dreamed, for which he lived, and wore himself out and died. Pugin's minster—embodied, we believe, most completely in its theory, though very inadequately in its material presentment, at Nottingham—was no doubt Roman Catholic at bottom, but Mediæval English, beginning and ending with that definition, in all its accidents. Of the church of S. Barnabas at Nottingham we spoke openly more years since than we care to recall. This at the time rather annoyed Pugin—a circumstance to which, now that he has been for fourteen years *ἐν μακαρίταις*, we still cannot look back without regret. But intrinsically we did our duty; for at that time of general twilight knowledge Pugin's embodiments of great ideas, cramped in the accomplishment by deficient opportunities and scanty money, were embraced by ardent disciples as if they were the very ideas themselves, precipitated into perfect shape. In Pugin's minster the roodscreen and loft, crowned with the rood and the attendant figures, was the central point of the church. The high altar, as in the middle ages, was the altar of the choir, but withal the stalls for the clerks were provided with a due remembrance of the old obligation of saying the offices in church. In none of them that we remember was the tabernacle or monstrance made very prominent. The chapels were not only numerous, but carefully enclosed, and secluded from the general *coup-d'œil*. Except against the western face of the roodscreen, Pugin never would have thought of an unprotected altar. All this was startling innovation to the people of those times, and such daringly-proclaimed Anglo-Mediævalism brought down upon Pugin two classes of opponents within his own communion: the old, steady-going Roman Catholics, (such as Bishop Baines,) who had long lived on in the enjoyment of a quiet, gentlemanly Italian-made-easy system; and the party of Ultramontane progress, whose favourite doctrines and cherished practices found but little sympathetic response in the grand and grave, but exclusive appointments of a mediæval minster. Time gradually and silently disposed of the first of these classes. The second has carried the day in the assertion of its doctrinal system, but it has accepted and modified the architecture of the antagonistic manifestation. Gothic is in fashion, and yet the mystery of the screened and deep choir is eschewed, the roodloft with its imagery is scouted, chapels are brought into view, and the altar arrangements give excessive prominence to the rite of benediction.

We were forcibly struck with the change which has come over Roman ecclesiology in a recent visit to the church at Leeds, which its possessors affectively term *S. Marie's*. Its position is, to an Anglican, painfully commanding, crowning a high and steep hill, which domi-

nates the whole town; while the church itself and its attendant buildings form a very conspicuous group. The church is of two dates, the nave having been constructed in days when Pugin was still alive to teach correct details, and showing how faint an echo of those teachings then reached Leeds. Yet it is long, high, and broad, and in its way impressive, with its tall, banded columns and unsculptured capitals, and the then novelty of gabled aisles. It is just the nave which is capable—its own shortcomings notwithstanding—with the addition of a good choir, to make up a telling church. This choir, with transepts and flanking chapels, was at a very recent date constructed by Mr. Edward Pugin; and it was at its opening that Archbishop Manning made a somewhat noticeable speech. The architect was clearly desirous, having large spaces to deal with, to produce something more grand than a simple parish church,—a minster, in short. We are indeed not quite certain if the building is not intended to be the “pro-cathedral” of the Roman Catholic diocese of Beverley. But he had also to consider modern Roman rites, and the result has been an interior of much merit and impressiveness, while thoroughly modern in its feeling. How much of the transepts and lantern is absolutely new, how much modified from the older building, we could not quite decipher; nor is it material. Two chapels project from the eastern face of either transept, as in a Cistercian church. The choir proper is well raised on a lofty but somewhat rapid flight of steps, not of the entire width of the nave. On either side a narrow platform, flanking the ascent, affords the needful room for the stalls. The choir is divided into two arch bays by a circular pillar of marble on a stilted base, with a capital of a rather early French character; the whole composition, while very graceful, rather presenting the aspect of a piece of solid constructional screenwork, than of a structural feature.

We must not here forget to note that both choir and sanctuary are groined. The sanctuary consists of a five-sided apse, and is raised upon a further flight of steps. Its prominent feature is the altar, on which we must dwell at a little length; for we find in it the illustration of that new phase of Roman ecclesiology to which we began by calling attention. Of course the altar itself (herein Pugin, perhaps under pressure, was untrue to mediæval precedent) is not a structure that he made to be vested, but a highly-wrought mass of stone sculpture, the mensa itself assuming the form of a projecting ledge. The central portion of this ledge is occupied by a lofty and massive tabernacle, standing upon the altar itself, and imparting to the mensa the appearance of being no more than the bracket which upholds it. Altar-crucifix, in the old meaning of this word, there is none; but on the top of this tabernacle stands a small crucifix, with figure of ivory—clearly meant to be removed when the exposition takes place. But this is not all: behind the altar and the tabernacle, and overshadowing both, is a loftier mass of spiry tabernacle work of stone, with an architectural staircase and gangway of stone to reach it from behind the altar, devoted to the exposition on grand occasions, with a concave metal contrivance to concentrate the light upon the pyx. Without doubt the whole composition has architectural merit; and in all that we say we do not imply one word of depreciatory criticism on

Mr. Edward Pugin. To every man it is not given, as it was to his father, to be a reformer and a controller of men in the garb of a working architect. Mr. Edward Pugin finds a certain cultus established, and he ably does his duty to that cultus in his performance. But what is that cultus? It is of course not the worship of the Primitive Church: is it any more that of the middle ages? During that period of the Church's history the altar existed for the mass, and its furniture of crucifix and candles was provided to do honour to the sacrifice. No doubt the shrine or shrines of the patron and other saints had assumed an important architectural value in relation to the high altar; and it is clear that they, to a certain extent, gave the type of the Benediction tabernacle. Still the mensa itself of the altar, with its supermensa, always existed in independence of them; while the cultus with which they were connected, however excessive, had hardly displaced the mass as the *ordinary* centre of devotion. Now a new thing has grown up, and "Benediction," the rite in which the Real Presence is divorced from the Eucharistic Sacrifice, and a mysterious, salutary influence is attributed to the exposition of the Hostia, has, with other Roman novelties, taken root and grown to a vigorous head in the Churches of the West.

This altar at Leeds is the altar, well designed and sumptuously carried out, of the worship in which Benediction has assumed a foremost place. We do not here dilate upon the fact, while we leave it on record as an incident of ceremonial developement which must be appreciated by the student who desires to form a just estimate of the condition of universal religion. At the same time we do not think that it is inopportune to record our conviction that any writer of the future who may undertake to direct English priests to a sublimated apprehension of the Prayer Book and who may profess to have discerned Benediction among the rites which it allows and recommends will have travelled egregiously beyond the mark. On the other hand until or unless the English Church takes up Benediction it will be untrue to accuse her of holding the Roman view of Transubstantiation, of which that rite is the logical sequel.

This church of S. Marie, Leeds, offers a noteworthy comparison to the ritual arrangements of the two famous Anglican churches in the same town. S. Saviour's, built more than twenty years ago by an inferior architect under strong Puginic influence, manifests in its long, but still unstalled chancel, and its overheavy screen, a mediævalism not yet corrected by years of ripening experience. S. Peter's, on the other hand, with its open and well raised sanctuary, might have contained the altar of S. Marie's, had it been a Roman church, as S. Marie's might have held that of S. Peter's had it been Anglican. The Anglicanism of S. Peter's is in its fittings, and principally in the spacious chorus cantorum planted on its floor for the thronging volunteer choir. So the Romanism of S. Marie's is found in its fittings and in the side chapels, which are not, however, a very conspicuous portion of the fabric. Intrinsically, however, it is,—as S. Barnabas', Nottingham, is not,—a congregational church and for a popular worship; for that class of worship which Pugin with his reverence for traditional solemnity spent his life protesting against.

The moral we draw from all is a very simple one, and that is that in non-congregational churches, Anglican or Roman, such as *S. Barnabas'*, Nottingham, *S. Saviour's*, Leeds, and congregational churches, Anglican or Roman, such as *S. Marie's* or *S. Peter's*, Leeds, we find something wanting, and that something seems to be supplied in the church which we have gradually worked out as Anglican and ecclesiological, striving as it does to keep the union of reverence and yet of popularity.

We have left ourselves but little room to describe another modern Roman minster of much smaller size, but considerable architectural merit, the one recently built by Mr. Goldie, at York, in the street leading from the new bridge to the Minster. Its low but well proportioned tower with its pyramidal capping forms a conspicuous object in many views of the city. The west front is composed of a large double doorway with sculptured tympanum, while a sort of apsidal chapel projects rather awkwardly westward from the tower which stands against the north side. The western window is a rose with plate-tracery set square. Inside there is a considerable effect of grandeur, from the breadth of the building, the waggon roof, and the boldness of the modified Early French, which is the style adopted. The pillars are stout, circular, and strongly annulated; and the polygonal apse lighted only by a quasi-clerestory boldly displays the unpierced sides which will, we conclude, one day be painted. All the windows have painted glass. Here, as at Leeds, the altar rises into a tabernacle arranged for Benediction, but the composition is simpler, as the Benediction tabernacle and the altar one are identical. Mr. Goldie has taken care to provide a fair number of stalls of much architectural merit. Altogether, this building rather reminded us, though on a much smaller scale and with a less grand interior, of *S. Peter's*, Vauxhall.

S. PETER'S, MONKWEARMOUTH.

THE Architectural and Archæological Society of Durham and Northumberland held a meeting at this church on the 31st of July last, when they were met by the churchwardens, who intimated their intention of having the rough cast plaister cleaned off the outside of the ancient work, and their desire that a committee of the society should be appointed to advise with them as to the conservation of any objects of interest that might be discovered during the investigations. It was therefore arranged that certain members should form a committee, who met at the church on the 21st of September, when every facility was afforded for their investigations by the churchwardens, who were present and manifested the most active interest in the proceedings.

The church of Monkwearmouth consists at present of a vast oblong body, or nave, a chancel (formerly monastic,) a western tower of limited dimensions, a north porch of some interest, and a vestry, once a chantry chapel. Though terribly mutilated and destroyed, it is, notwithstand-

ing its being a mere shell and wreck of its former self, a place of surpassing interest.

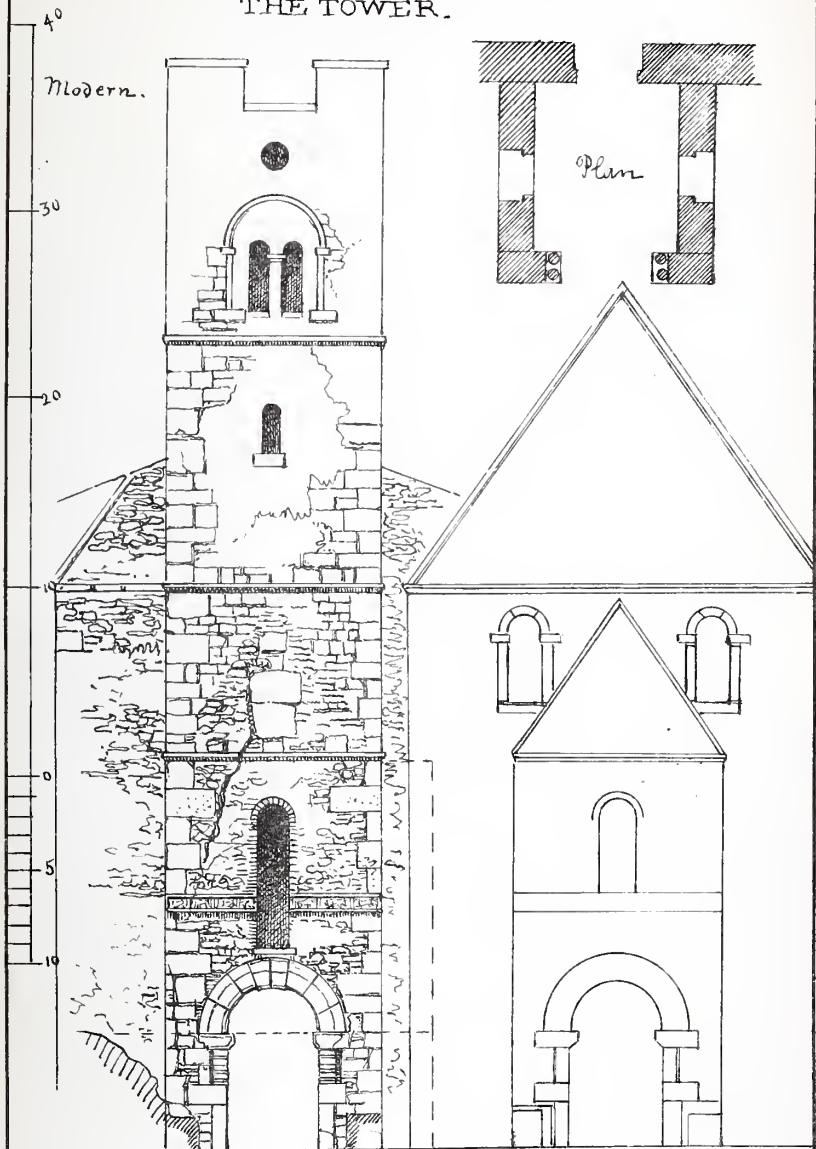
The church was built originally by S. Benedict Biscop, soon after 674, when he founded the monastery; and the west end of the nave, and lower part of the tower, exhibit the strongest evidences of having formed part of his work. The tower would seem to have been raised to its present height previously to 867, when the monastery was burnt by the Danes. From that time it remained in ruins till 1075, when it was cleared from the growth of trees and brushwood, and a new roof having been placed upon the walls, it was again fitted for the performance of divine offices.

The remaining portion of one of the chancel-arch responds, which has a Norman section, indicates an extension of the ancient basilica eastwards during that period. Subsequently, but at what precise time or to what exact extent we cannot at present distinctly say, a further enlargement took place towards the north. The semicircular respond of an arcade of which the capital is concealed alone remains in position. It has at first sight somewhat of an Early English look, and, if of that date, would probably indicate the addition of an aisle of the dimensions then usual. But as the dimensions of the existing aisle are those of a lateral nave and the external wall is evidently of a later date—about 1315—and as it would appear unlikely that a double developement would be made in the same direction and in so short a time, we have good reason to think that both wall and arcade were contemporaneous. The chantry chapel and east window of the chancel, now for the most part destroyed, have every appearance of having been built at the same time as the aisle. The side windows of the chancel (of two lights and filled with flowing and net tracery) were inserted in 1347, at a cost of £6. Others of less ornate but similar character have also been inserted in the south wall of the nave, the parochial church. Not much further alteration took place till early in the present century, when the northern arcade was taken down and its materials used to raise up the western gable to the level of an enormous low-pitched roof with a flat under ceiling which was then thrown over the whole area. The hideous galleries were erected about the same time, one of them actually encumbering the chancel, and accommodating those who occupy it with seats facing west and over the altar!

On commencing their investigations (which have been principally confined hitherto to the Saxon work) the committee observed first, that the tower was separate from the west end of the church, and further examinations exhibited the difference in character between the lower and upper parts of the tower, showing the former to have been originally a gabled porch of two stories in height, and that the nave had two western windows above the porch roof, and a horizontal string across the spring of the gable, giving the composition roughly indicated at A in the plate. Then the tower, as above stated, was raised to the form shown at B, with only three walls (the two side ones blocking up the nave windows,) till it got above the level of the nave roof, whence the eastern wall was carried up resting on the nave gable. The lower stage is covered by a barrel vault, its axis running east and west, and

S: PETER'S CHURCH MONKWEARMOUTH THE TOWER.

I



Elevation as at present.

Elevation A

See description

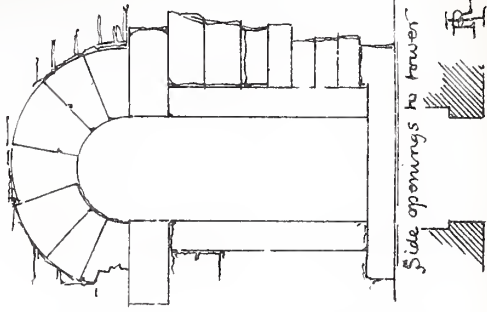
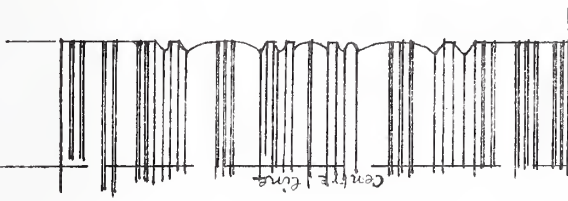
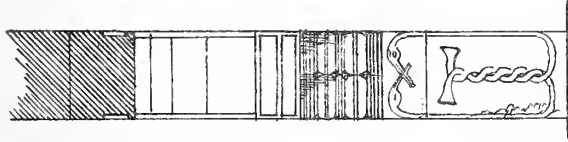
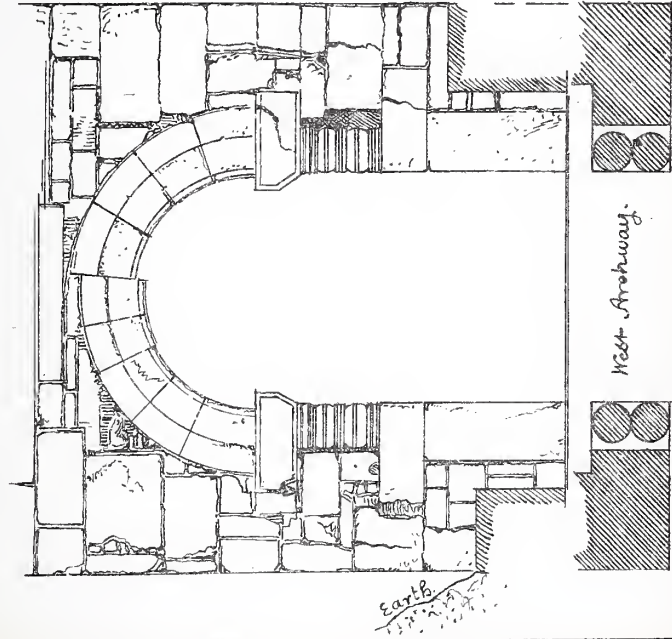


S. PETER'S CHURCH : MONKWEARMOUTH .

DETAILS OF LOWER PORTION OF TOWER .

SCALE 4 FEET TO AN INCH

II



West Archway.

Section

Baluster Shaft
1/8 full size

Side openings to tower



has doorways into it from the north and south, which are checked as if for doors opening from the tower.

The western entrance was walled up, and the earth on the outside raised so high as to half conceal the arch. It was resolved to open it out completely, and to excavate the earth from the exterior; and this having been done, work of the highest interest was disclosed. The entrance itself is about 6 ft. 4½ in. to the springing, and 4 ft. 8½ in. wide in the clear. The arch is semicircular, springing from massive chamfered abaci 10½ in. in thickness, which are supported by baluster shafts with most delicate mouldings, and evidently turned in a lathe. These shafts stand on a basement or plinth 3 ft. 9 in. in height, of two stones, the upper 10½ ft. deep, and the soffit faces of these stones are ornamented with strange beak-headed serpents, whose beaks intersect, their bodies forming beads at the angles of the plinth, and then twining upwards in a very interesting and remarkable manner. The arch stones of the doorway are worked so as to have a bead on the angles and a second sunk face, as shown in the plate. The angles of the abacus have similarly been ornamented with a bead, now mostly decayed. The masonry around the door is characteristic, the quoin stones being of large superficial dimensions, but set on their edges, while the walling is of comparatively small rubble stones.

The side doorways have monolithic jambs six inches wide on the face, which are notched into a continuous sill, and support massive imposts from which the arch springs with very bold voussours. The doorway and windows in the original western wall of the nave present similar construction.

About six and a half feet above the springing of the doorway a stringcourse about eight inches deep crosses the tower, which is sculptured in low relief of animals nearly effaced, and separated from each other by a delicate cable moulding, that also runs at the top and bottom of the string.

A similar cable moulding forms the internal angle of the window that has in modern times been cut down through this string, the exterior being at the same time entirely modernized. Above the next string are three large circular stones that have probably been sculptured on their faces, though now they are quite plain, and there appears to have been some further sculpture on the large stones immediately above, the remnant of a head being clearly visible in the upper part;—but this work may very probably be an insertion.

The illustration may serve to give a general idea of the character of the work thus described, which as explained by the historical evidence of Bede and the monk Symeon is of peculiar value. Numerous turned shafts of similar character were found during the recent works at Jarrow, others at Dover, and two were found at Monkwearmouth some time ago, which are now in the chapter library at Durham. Half of another one has just been extracted from the modern building-up of the gable at Monkwearmouth. But it was not till this doorway was opened out that the precise method in which these shafts were used was ascertained, and it is interesting to note that Benedict is stated to have brought masons from Gaul to build him a church “more Ro-

manorum." The upper part of the tower precisely resembles the towers at Bywell, Ovingham, and Billingham, and there is record of the consecration of bishops in each of these churches in the seventh and eighth centuries. Monkwearmouth was ruined by the Danes, with many of the Northumbrian monasteries in 867, and the buildings were not re-inhabited till about 1075, about which time the tower of Jarrow was built, which though very early in character, and generally resembling in its ground-plan the tower at Monkwearmouth, is yet decidedly Norman in detail and feeling, so that in all probability the upper parts of these towers were erected at a period antecedent to 867. Further investigations inside the Monkwearmouth tower led to the discovery of a large square troughlike coffin closely packed with human remains, evidently put there at a later period, when they were covered with two stones, one of which on being turned up was found to be a gravestone with a cross carved on it in bold relief, and the following inscription in very beautiful Saxon letters :

HIC	INSE
PVL	CRO
REQV	IESCIT
COR	PORE
HERE	BERI
CHT	PRB

This stone, though probably dating from the eighth century, is as fresh as when it was cut ; the scrolls at the top and the lower end having undergone active mutilation. It appears to have had a thin coat of plaister or gesso, and probably was originally placed upright against the wall and coloured with vermillion, of which traces are still visible. The baluster shafts and other parts of the ancient work preserve traces of similar covering.

Very serious crushing has occurred to the early work of the lower part of the tower in consequence of the great additional weight of the later portion, but it is probable that this took place at an early period, and that the stability of the tower is not immediately endangered.

The churchwardens have, however, in compliance with the suggestion of the committee, consulted an architect who will carefully advise with them as to the best measures for the conservation of so interesting a monument.

Any general restoration of the church, whether desirable or not, is not at present contemplated, as no funds are at present available for the purpose.

R. J. JOHNSON.

P.S. Since the above description was in type, further investigations have led to the opening of the interior of the nave windows, which are found to have baluster shafts of similar character but more delicate design, placed below the internal monolithic jambs, and on the same level as the sloping sills, of which some portions covered with the original plaistering still remain. Some foundation walls have also been laid bare, probably the remains of the north-eastern angle of the old basilica, though at present this can be only conjecture.

LINCOLN AND EXETER RESTORATIONS.

BEFORE quitting entirely the subject of Lincoln Cathedral we put on record what we have seen of the flaying and patching up to the present time, and before doing so we express our satisfaction that the Dean and Chapter have left one little corner, i.e. the south side of the south portal, unrestored, as a specimen of the condition of what they have destroyed. This piece was the only part of the three portals that was hopelessly decayed, and so it is left as a witness (we presume) against those who objected to meddling with the greater part, which was scarcely decayed at all, as was most notably the case with the corresponding member of the north portal. But this could only deceive those who had not seen the general state of these beautiful doors before they suffered from Mr. Buckler's and the mason's gentle method. The havoc is now completed; great care has been taken to disguise the repairs, and as a matter of Wardour Street making up the specimen is a fair example. The mere uninstructed looker on will be as delighted as many a cathedral dignitary often is with the sham carvings and antiquities to be purchased in that interesting market for imitations. The whole, excepting the choice morsel which they have been afraid to touch, is as fresh as a new pin. We do not find fault with the preservation of this decayed fragment except so far as it may tend to mislead the public who had not seen the minster previous to its maltreatment.

Of the south portal we can form the best idea, because a record in the shape of a photograph was preserved,—this may possibly partly account for the bit being kept, for our correspondent said that “if the same treatment were pursued here as in the centre doorway the whole of the two sides would have to be renewed;” and this in fact would have literally been the case if anything had been done to the south jamb. There is a serious amount of repair to the whole of this doorway. In one beak-head, by the way, the original does not appear to have been ever copied. It is distressing to compare the wonderful freshness of some of the old detail, especially in the inner bowtell moulding and its headed bands, with its present scrubbed condition; all the rounded edges show most unpleasant vestiges of the flat tool which took off their surface; but this is more conspicuous on the zigzag work of the north door, so much so as to be plainly visible on a photograph. In this portal the capitals on the south side have not been so entirely scratched and recut as was done in somewhat similar work in the central arch; they were, however, sadly damaged by the scraping, and the beautiful abacus member robbed of nearly all its character; it is in fact a mere wreck. We remember perfectly well remarking the delicate marking of the very sharp chisel to which the extraordinary finish of the work was due, which looked something like the mark of our comb though much brighter. The same sort of marking may be seen in some of the Early English work also. These were visible on a great part of the abacus. We need not say that any such marks of genuine-

ness will now be looked for in vain. You can imagine what the work was, but cannot see an inch in its original state. This we can affirm from personal observation. We were quite certain what must have been the consequence if the same means were persisted in as was threatened. The damage is now done, and so there is an end of the matter. We only revert to the subject because a visit to the minster has given us one more opportunity of reviewing our former judgment.

We now wish to draw attention to a subject which has long troubled most of those who have noticed the progress of the fashion for restoration in these days. Advocating as we have always done the restoration of all ancient buildings which really require it, we cannot shut our eyes to the fact that in a large proportion of cases the work is set about in a terribly onesided manner. A very large number of those who have originated or supported projects of restoration have not done so from any appreciation of the value of the buildings and their contents as examples, and as ancient monuments with a history of their own as important in its way as any other use they may serve. This point of view which is really of primary importance, if the restoration is to be anything else than a delusive euphemism, has been hidden entirely from the eyes of most. The movement has been far too much a simply religious one. The object, a very good one in itself, has been to give a certain religious and ritualistic character to all of our churches. If this advantage was gained, in numberless cases those concerned did not care, many did not even know, at what price the improvement was effected. Nothing probably has suffered so much from not treating this most important matter on a broader and more sensible basis as the memorials of the dead. It would probably fill a large volume if all the tombs absolutely done away with altogether were entered. It is always wrong to meddle with these memorials even where they are entirely devoid of all artistic value or are even positively unsightly. It is impossible to overstate their possible value. Interests of the greatest moment often hang to them, but the restorers have not only shamefully and stupidly neglected their duty in such cases as these: they have behaved not a whit more wisely in monuments of the highest interest and value as antiquities and works of art. It is not to one description of destroyers alone that they have been subjected. The earliest and the later examples have been removed or have disappeared altogether because they interfered with the style of building or especially the rage for uniform neatness. It is lamentable to remember the number of ancient incised stones which have been sacrificed for Minton's tiles; many, however, and those among the finest and most interesting of our tombs have been spoiled by "good intentions." The tombs of founders and benefactors have been especially unfortunate in this way, as have also the few of very great celebrities whose resting places have been objects of more than usual interest. Sometimes sums of money have been left for the purpose of keeping such memorials in order, and the result has too often been that they have been ruined by over-restoration. It is always a foolish mistake to meddle with these things at all, except so far as keeping them in repair is concerned. The moment they are tampered with their

value as records is gone. It is not like restoring a church so as to make it fit for the service of God. In all cases of tombs of the best times and of the most important description there is abundance of sculpture, usually the best the period could give, and a few fragments of this in its pristine condition are far more valuable and interesting than any modern copy of the whole. As a matter of art the destruction of imperfect sculpture which must of necessity accompany the thorough restoration of any chantry or tomb which has suffered much is always lamentable. And even as a mere matter of interest the same holds good. The real interest to all sensible people in Shakspeare's house or tomb is that it is Shakspeare's tomb or house—not that it is as near a fac-simile of it as workmen (not real, specially educated sculptors, be it remembered) of the present day can execute. The fragment of William de Valence's tomb in Westminster is worth any number of the best possible imitations that Mr. Elkington could turn out. It would only be injured by being touched. There it is as far as it goes, the veritable thing it professes to be. It is a work, in fact, of such a date as fine as possible, and it is the real tomb of an illustrious man. If architects or the public wish to know how it looked when perfect a good restored model would be the best method of showing it, and an architectural museum or such a place as the Crystal Palace the best place for its exhibition. Restoration that causes the destruction of any ancient feature is only justifiable as a lamentable necessity. In the case of tombs no such necessity exists. If the thing is done at all, it is little less than wanton mischief, totally inexcusable in these days, and yet unless strenuous efforts are made to prevent it by those of the profession and the Press, who know better, there are signs of a perfect mania for renovating tombs, arising in several parts of the country. At present the worst recent instance is at Exeter cathedral. Some time back we mentioned with disapprobation the ridiculous treatment of the Courtnay tombs. Few of our readers may be aware of the extent of folly that has been committed in this matter. The ancient tomb of Hugh Courtnay, the near relation by marriage of Edward I., has been removed from its original site, so that it no longer covers the remains of the great ones it commemorates. The whole of the lower part of the tomb has been renewed,—whether the original was followed in any single detail there is no way of telling, for there is not an inch of the old work left. The effigies are placed upon a slab of stone or marble painted black. They have been tooled all over, and the missing parts patched on partly in stone and partly in plaister. As an ancient and almost royal monument the whole interest is gone. From an art point of view, the thing is abominable: the drawing is hideous. We have not seen anything worse. The angels supporting the head and the face and neck of the lady are simply frightful. And yet doubtless a considerable sum of money was spent with the intention no doubt of bringing honour (!) to the present representatives of an ancient and illustrious house.

But this vandalism is not all. The Exeter authorities are bidding fair to outrival those at Lincoln. Protests have already been made in various places against the so-called restoration of the consecration

crosses in places where they either had been or, as was supposed, ought to have been if they were not. But it is in the tombs that they are doing, or allowing the most harm to be done. And this is the more annoying as Exeter Cathedral possesses some very beautiful specimens of this description of sculpture. In Purbeck marble there is a singularly perfect series beginning with the rude effigy of Bishop Bartholomew, 1184, in which the hardness of the material appears to have almost beaten the artist; then comes the far more advanced and really excellent portrait of Simon of Apulia, 1223, and lastly as a culminating point as a work of art, we have the charming monument of Bishop Marshall, 1206, than which few finer specimens of early thirteenth century sculpture exist in England. There is also a magnificent specimen of alabaster sculpture, that of Bishop Stafford on the north side of the Lady Chapel, and an equally beautiful example, the tomb of Bishop Bronescomb in a corresponding position on the south side. This is especially valuable for its polychromatic decoration which is of a far higher order than we generally see, and is in excellent condition. A touch upon either of these would be absolute sacrilege: their loss or damage would be irreparable. It will be grievous indeed if the beauty of these two sculptures should tempt any injudicious attempt at restoration of them. We pen these lines in trembling because of the fashion which has begun in the cathedral, and no doubt is very profitable to the local masons and others employed on such works.

There was a fine Elizabethan monument of the Carew family, in memory of Sir Gawain Carew and his nephew, 1589. This has been entirely retooled and chiselled out and repainted in the coarsest possible way; of what material it is composed, it is now impossible to judge. Such tombs usually had a great deal of alabaster and marble about them, and so in fact have some almost similar ones in the cathedral though they are of a rather later date. But this is painted all over in a sort of stone colour, with various other colours introduced, and picked out with oil gilding in a style that few of us would like to see in decorations for our drawing-rooms. The worst part is that the inscriptions and armorial bearings are repainted and touched up, and so for all the monument can tell they may have been entirely altered; as records, without attestation, we cannot for a moment believe that any court of law would receive them. The effigies are coloured in such a style as positively to make one laugh. When will people learn to understand that the painting of sculpture is one of the very hardest problems which we have to solve, and that unless it is as good as the sculpture itself, it is a deterioration from the sculpture rather than an advantage to it, like a lovely song set to a vile tune? Oil gilding is *always* objectionable in fine work near the eye; if gold is used at all as a decoration for fine art under these conditions, it must be put on thick, and not with an oil medium. We believe that this will really be more durable as well as altogether better in effect; for though water gilding suffers more from damp and wear, yet the oil gilding retains the dust and is more affected by atmospheric influences.

But to return to Exeter. The last example, and the worst, because the object on which the experiment has been tried is of most importance, is the restoration of the Oldham Chapel. This was in excep-

tionally good condition, if we except trifling damages purposely inflicted either at the Reformation or by the Puritans. There were marks of colour throughout, so that the whole was really a valuable precedent.

This tomb has now dutifully and munificently, possibly also with some expectation of reflecting honour and glory upon the restorers themselves, been restored, as it is called, by the authorities of Corpus Christi College, Oxford, because Bishop Oldham was connected with Bishop Fox in the foundation of the college. As such work is sure to be done by local provincial tradesmen, so has this been treated. First, all vestiges of old colour were removed; the stonework, except the sculpture, which with exception of the effigy which was carefully cleaned, was tooled over, so that it looks like new work. It is affirmed that the effigy was not re-tooled, a fact which it is hard to believe, for if so, the features are extraordinarily ill executed for an effigy of the date. The chantry and its contents having been thus prepared, they are proceeding now to gawd it up in the crudest of all positive colours put on as any mere novice might do; there is not the slightest taste or feeling exhibited throughout, the poor bishop looks something like a very smart and highly coloured Guy Fawkes, not excepting his mask. We should like to know what possible good can have been expected from this reckless ruin of ancient precedents? Is the poor bishop honoured by his bedaubing? Let the head of the house go and judge for himself. The very difficult problem of colouring architecture is thrown back farther than ever by such stuff as this, and what is worse still, the very examples which we might hope would at last guide some real artists to master the difficulties are hopelessly obliterated by the dauber's brush or mason's implements. If ancient colour is to be restored or repaired, it should be in the same way that we restore ancient paintings: the colours should be exactly matched, none of the old be covered over, and only the defective parts filled in, the same vehicle being used as was done for the original work. But in the case of sculpture and tombs even this had far better be omitted:—to leave them alone is the wisest plan.

P.S.—Since writing the above, we have seen a curious exemplification of what we have said about the ignorance of many of those who have to do with restorations. The *Union Review* stands forward as the champion of Mr. Buckler and his slender volume: "for its part, it does not see a fault in any part of it, from the beginning to the end, except perhaps, that it is a little too long."

If the writer of the critique has seen the minster since its spoiling; his endorsement of Mr. Buckler's assertion, that the ancient surface of the building has suffered no detriment whatever, only shows how unfit many persons, however well-intentioned, may be to be entrusted with the custody of our ancient buildings. It is rather whimsical to hear this writer lauding, as expressed with "sound taste," Mr. Buckler's onslaught upon all modern church furniture and metal-work in old buildings, including, as it evidently meant to do, such things as the reredos of Ely and the Hereford screen, &c., and confessedly the new work at Westminster. He seems scarcely to see

the drift of the book he criticizes, nor to have troubled himself much with what has been written on the subject. He entirely ignores Mr. Scott's letter, which we published in our last. "Mr. Scott obtruded his advice on the Dean and Chapter in 1859, and Mr. Buckler has given a pungent commentary on the quaint remarks, and a well-defined contrast between Mr. Scott's theory and practice of restoration." We did not expect that any one could have thus designated Mr. Buckler's unprovoked attack upon Mr. Scott, especially after the correction which has been given to almost every statement in it. We have to remind this writer, who takes all that Mr. Buckler says for gospel, that the critics do not believe in any of the discoveries which he says he has made, and that they neither "complain of" nor care for any "censure" pronounced by him, believing, as they do, that he has shown himself, notwithstanding his violent self-laudation at the expense of all his contemporaries and predecessors, utterly unqualified for the task of restoring Lincoln. But adverse writers have been very perverse indeed; they ought "to have rejoiced to find" (from Mr. Buckler's book, we suppose) "that they had been mistaken;" but alas! though "*unable to answer*, they have not the courage to retract." But unbiassed judgment will certainly decide in favour of Mr. Buckler, for the strength of evidence is in his favour; or in other words, the testimony of Mr. Buckler and Mr. Gordon Hills, who enjoyed the advantage of Mr. Buckler's great experience for half an hour or so, is stronger than that of Mr. Scott, Mr. Street, Mr. Godwin, the Institute of British Architects, Sir Charles Anderson, J. C. J., and others, all speaking from careful personal observation. As to the blame of not being able to see so self-evident a proposition, there may be some doubt of the culpability of the leader of the opposition, (Mr. Scott,) but not so that which attaches to the "*unprovoked* and persistent nature of the attacks" (i.e. of many others quite unconnected with him, some of whom he scarcely knew, and most of whom did not know anything about his private communications to the Dean and Chapter,) "for which he is answerable! It would seem that the advocates of scum and soot are unwilling to be convinced." And then we are told, in language worthy of the Lincoln architect himself, "that many architects, no doubt, are willing to eat dirt in the most grovelling manner for the patronage of an ecclesiological clique, of some influence and great determination." All, however, are not so base; but those who refuse to obey the clique and its organs, (whoever and whatever they may be,) have to suffer the penalty of "having to receive attacks of bitterness and *malignity*, clever, scarifying, and continuous, whenever the writers of the clique see fit to make them." And so poor Mr. Buckler is the innocent victim of malice and envy; though, as a matter of fact, it was not till long after most of the correspondence upon the subject took place that his connection with the minster was known in London.

Such language as this only shows that the writer—who, by the way, seems to have caught Mr. Buckler's style of writing, *à la* Mrs. Malaprop, when he says, at the bottom of page 675, in criticizing our last Report: The unfair comparison, &c., "in the recent Report of the Eccle-

siological Society, and which would of itself suffice to show how *ill-performed* are the *authors of calumny* ;” and a little lower down, when he laments that the buttresses at Worcester have been obliterated—is as ignorant as Mr. Buckler himself of the nature of what is called “scum,” or of the true value of art, or as careless of it as the mason. The ridiculous absurdity of the suggestion that any of the prominent writers upon the spoiling of Lincoln acted from a grovelling cringing to any party or clique, for hope of patronage, can surely need no refutation at our hands.

THE PARIS EXHIBITION AND THE ARCHITECTURAL MUSEUM.

THE following extracts from the President's opening address to the Royal Institute of British Architects, on Nov. 5th, 1866, will interest our readers :—

“ I have now to call your attention to the prospects of British architecture, and of the cognate arts at the coming French Exhibition. You need not that I should repeat to you the history of that Joint Committee of this and other Architectural Societies which has, I believe, in some form or other, come before almost every meeting during the past Session. You know that, after many incidents, mainly traceable to the tenacity with which the French authorities, who are, of course, supreme, have, true to their national character, clung to their own system for regulating the details of other countries, our Committee has been recognised by the British Commissioners as the body on which it relies for accomplishing the Gallery of British Architectural Drawings in the Fine Arts Department (Group I.,) and also (though with a less degree of official recognition) as organisers of a Court of Manufactured Productions referable to Architecture and the Cognate Arts to be comprised in Group III. Our Committee was disappointed at finding that we could only have allotted to us a space of 1000 square feet in this third group. However, the Ecclesiological Society obtained 700 more, and by the terms upon which the Joint Committee was constituted, this allotment was handed over to the common stock, while the authorities at South Kensington promised to forward our views by placing the two allotments so close together as to enable us to mould them into one Court. More recently, however, we have learnt that in return for this facility the joint space has to be reduced to 1428 square feet. Remonstrance would be needless ; and so we are exerting ourselves to make the best of what we have got.

“ But out of these arrangements has grown a project, of which I am grateful to say that we owe the suggestion to Mr. Cole, which promises to be alike useful and full of interest. The tale of designs which we shall be able to exhibit at Paris will be comparatively small, while the number we should desire to send will be proportionately very numerous. In face of this difficulty the South Kensington authorities have undertaken to arrange for us a preliminary exhibition in London, commencing at the beginning of December, in the spacious range of galleries at South Kensington, which were during last summer, and will again next season, be occupied by the National Portrait Exhibition. The space is vast and the time convenient, and so we anticipate the opportunity of bringing together a mass of contemporaneous architecture such as has never before been put in the power of the English public to study.

Those who hope to appear at Paris are invited to conform themselves to certain necessary and pressing regulations of size, but the Committee desire it to be known that they do not regard this exhibition as a mere tasting trial for Paris, but as one possessing a national character and scope of its own, and which therefore need be only limited by the space at their disposal. It will, it is expected, contain many designs tendered for Paris, and it will also embrace designs sent to be viewed in London.

"It will not be out of place, in reference to the co-operation of professional and amateur lovers of architecture, if I dwell a little upon the relations which have existed hitherto, and upon those which I should be glad to see established, between this Institute and the Architectural Museum, or else some organisation fulfilling the duties of that Museum. The Architectural Museum, as I am sure you will all bear me out in saying, grew out of a real and acknowledged want. It was founded in 1851, to meet a necessity which was even then palpable and increasing, and which has in the few intervening years become even more urgent, owing to the growth of national wealth and of artistic literature, both of them combining in a remarkable manifestation of architectural luxury. Sculpture was then beginning to revindicate its rightful prerogatives as the first handmaid to architecture, and the need was pressing for a trained school of architectural carvers of a higher grade than masons' men, but still unencumbered with the usual apparatus which has grown up round the professed sculptor. Primarily no doubt, in the purview of the founders of the institution, the demand was for a staff of carvers of Gothic stonework; but still, above all, of carvers who should show some perception of expression, and of anatomy, when called upon to place a figure upon a building, irrespective of the figure being draped in toga or whimple, or left to the light simplicity of nature. The necessity of an improved school of wood carvers was, of course, equally apparent, and came alike within the scope of the undertaking. Two things were requisite really to set up such an institution in working completeness—a good collection of examples, and systematic teaching. Of these the collection was the one which it was easier to provide; for its rudiments existed, partly in the specimens possessed by private hands, and partly in the facility with which the casts of desirable examples could be obtained. Systematic teaching, on the other hand, involved the organisation of a staff of masters, while the class to be instructed was not one which it was very easy to bring to school. Accordingly, the new institution came into existence as the Architectural Museum, and not the Architectural Academy, with a great many casts, and a picturesque cock-loft wherein to store them. At the same time, as much teaching as could be drawn from the unsystematic friendliness of volunteer and often amateur lecturers was superadded; and prizes to art-workmen were set on foot. Out of all these elements the complete intended Academy of Architectural Art might have grown up, if only sufficient funds had been forthcoming. But the financial shoe never sat quite easily upon the young Museum, and after a short though spirited period of independent existence, it succumbed to an arrangement, which it would have been Quixotic, under all the circumstances, to have flouted, but which from the first has proved a source of numberless complications. You need not be told, that this was the morganatic alliance which the Architectural Museum contracted with the South Kensington Museum, whereby, in return for house-room and certain privileges, personal and financial, the private made loan of its property to the public institution. Of this connection with the South Kensington Museum I have no desire (as an officer myself of the Architectural Museum) to speak in any other than grateful terms. There have been from time to time rubs, but we have met with a great deal of kindness and much material assistance. Still the alliance was one which carried within itself the seeds of failure, except upon one condition, in which indeed I never could see any antecedent or theoretic incongruity, but which from first to last, through

many accidents of negotiation, passed into every conceivable phase of practical impossibility. It seemed to us that—as the South Kensington Museum was expanding into a wide miscellaneous national collection of objects, both of scientific study and of art demonstration in its widest signification, divisible into many branches, and respectively capable of being independently administered—the Government (which assumed the direct control of the whole institution) might relax its bureaucratic grasp of one of those branches, and leave it to be administered, under due inspection, within the walls of the new Museum, by a private corporation. In the Council of the Architectural Museum a body of men existed, willing and able to become the curators and directors of a national collection of architectural art, while towards making up that collection both the South Kensington and the Architectural Museums were stakeholders of valuable materials. From the very first, however, my Lords of the Committee of Council turned a deaf ear to any such suggestion. They were anxious, as they told us, for an Architectural Museum, as an important component part of the great collection, whose name is borrowed from the suburb in which it has been placed, but the whole administration of that great and varied collection was to be, like the French Republic, one, indivisible, and bureaucratic. They were ready to house the Architectural Museum casts and to decorate those casts with a distinctive label of ownership, but in return we were to surrender them on loan. Of this condition of things, difficulty was of course, with the most friendly intentions upon either side, the inevitable result. The vital powers of the institution—its capacity of growth—were smitten with paralysis; for how could it even procure fresh specimens, when on the one side we could not be sure whether those would be well received by our hosts; and on the other, whether those hosts might not themselves be intending to take the same casts, to the saving of our own private purse? The result, to make a short story, was that while our individual casts continued, for many years, to do good duty as models for study at South Kensington, they did so not as a valuable and distinct constituent contributed by private enterprise, but as scattered fragments of the general amalgamation of noticeable objects. The hearts of its real proprietors were chilled towards the collection in itself, while with a genuine anxiety to do justice to their favourite study, and to those whose contributions they were inviting, they virtually resolved the Museum, while still retaining its now somewhat incongruous appellation, into a committee for providing popular lectures at South Kensington on architectural subjects, and for stimulating the zeal of art-workmen by annual prizes. The lectures, many of them by persons of considerable eminence, were very miscellaneous in subject and treatment, and the audience comprised members of most diverse social classes. Accordingly they did much unsystematic good, in cultivating art-feeling, alike among the easy and the working members of the community. The prizes also which ranged over every description of art-workmanship, have, upon the whole, decidedly tended to raise the workman standard, and to consolidate personal intercourse between employer and employed, though more than once the particular result of the year's competition has been a disappointment.

“Such has been the so-named Architectural Museum, in the days of its intimate connection with South Kensington. That connection is now to be severed, as far as the collection goes, and the Society has for itself secured an advantageous site whereon to build its own abode, close to Westminster Abbey. The lectures and prize-giving may or may not be still continued at South Kensington, supposing the body to maintain its independent constitution; but for all practical purposes, I believe that the Architectural Museum might advantageously abdicate a separate existence, if only some more powerful institution could be found willing to undertake the various duties which it has hitherto discharged. It is, I suppose, no secret in this Institute that a conference, necessarily informal, was held during the late Session, between

members of our Council and representatives of the Museum, to consider whether the Institute could not so far expand its organisation as to cover the ground from which the Museum might then gracefully retire. This conference did not meet with the intention of coming to any definite resolution; and it therefore deliberated with freedom, and broke up, I believe I may say, with the general idea that there was nothing impossible about the project—provided only that due care were taken not to hamper either the general funds, or the chartered functions, of the Institute by new and voluntary responsibilities. It would be clearly to our own credit and dignity, and to the advantage of architecture, if we were the possessors of a Museum of Architectural specimens, whether under this roof or in other convenient premises. All that would be needed, would be some moderate distinct income from subscription or endowment, sufficient to make it reasonably probable that no calls would be made upon our statutable revenue. We should, I am sure, be all of us glad to be the managers of some series of lectures of a more popular character, and appealing to a more miscellaneous audience than our formal course of annual papers, provided only those lectures did not starve or hamper the papers; and I think we should none of us refuse the trouble of adjudicating prizes for those art-workmen on whose proficiency we are so dependent for the satisfactory effect of our works, if only the donors of those rewards put it in our power to distribute them according to regulations made in concert with our Council. Why then not fairly see whether the time has not come for a popular development in these three directions? Each would have to rely for the sinews of war upon its own separate account; of which the lecture and the prize accounts, at all events, need not be very large, and that for the collection might, to a considerable extent, be self-supplying, through a system of moderate fees. Each might be worked by a separate committee, on which a certain number of our Honorary Fellows and Honorary Members might be invited to act, so as to give that portion of our body some share of administrative work, without trenching on the provision of our Charter which leaves the government of the Institute itself in the hands of its professional members. When I add that among the governing body of the Architectural Museum are found many of those whom we most honour and respect in this room, I have said enough to show how easily the change might be made. The Architectural Museum would, I believe, gladly and without any haggling hand over its collection to the Institute, happy to terminate its separate existence by so useful and so honourable a *euthanasia*."

CHURCH BELLS.

WE extract the following from the *Builder* :—

"The deep and rich tones of the magnificent bells that call the people to church in Belgium, France, and Germany, are truly welcome to the ear: to say nothing of the melodious cylinder chimes, or of the pleasing effect produced by an occasional performance on the *carillons à clavier*. Very delightful, too, is the music that issues from many an old church tower in our own 'ringing island.' Englishmen love it well, and have often cause to exclaim,

'How sweet the tuneful bells' responsive peal!'

But the 'ting-tangs' and single bells at too many of our modern churches,

especially in this metropolis, give out noises so inappropriate and offensive, that they ought never to be used, except as alarm-bells in case of fire. I complain not that here and there a church has only one or two bells, for costly peals are not desirable at comparatively small district churches—though every large tower ought to possess one—but I censure the quality of the bells. And having devoted much time and attention to the subject, I do not hesitate to say that the wretched things in question are a disgrace to the sacred edifices to which they severally belong.

“Let no one suppose, however, that the art of bell-founding has ever been lost in Great Britain, or that I wish to depreciate the ability of any living founder. At the present moment there are well-known foundries at work, from which many good bells have been sent out from time to time, including peals that deserve honourable mention. And certain it is that we shall never want model-bells, so long as the glorious peal—of ten—exists at the church of S. Mary-le-Bow, Cheapside; or the equally fine one—of twelve—can be found in the tower of S. Peter Mancroft, Norwich. If, therefore, people will only agree to pay fair prices, they may, I trust, still obtain fine-toned bells in England, as well as fine-toned organs. Moreover, the evils of which I have complained can be easily remedied.

“A word on the use and abuse of Church bells, concerning which I fought earnestly, and not altogether in vain, some years ago. Now, most persons know that our bells are used for various public and social purposes. To quote from an old inscription, they ‘praise GOD, call the people, grace festivals, and mourn the dead.’ They rejoice with the joyful, and grieve with the sorrowful. The loudest and most joyous portion of bell music is produced by *ringing* in peal. And here I would observe that ‘scientific change-ringing,’ as now practised by our ‘College Youths,’ and other societies, is ‘as fine an exercise for the body, as it is a serviceable one for the mind.’ It is, therefore, well calculated to unite men of various grades in society, who may join in it as heartily as in the manly game of cricket, or certain other of the scientific exercises practised in this country.

“But the chief use of church bells is, or ought to be, to call the congregation to the house of prayer. For this purpose they should be *chimed*, and with precision; not by machinery, nor by any apparatus or contrivance other than the ordinary gear, but in the legitimate way, by hand. Soft and melodious music,

‘Clear and sonorous as the gale comes on,’

is thus elicited from a fine peal of bells. In such a case, well may it be said that ‘no music can be more soothing or affect the feelings so strongly, by old associations, as the sounds from the old church tower.’

“Notwithstanding all that has been said and sung, however, in praise of our ‘cheerful Sabbath bells,’ it is to be feared that, among the thousands of peals in the United Kingdom, very few indeed are now chimed as they ought to be. In some towers I know that peals of five, six, and eight bells are uniformly chimed in an excellent manner; but in numerous others there is neither ringing nor chiming, properly so called, but a *wild jangling* is kept up, producing an offensive ‘clatter and clang.’

“In conclusion, then, permit me to add the following statement:—Any person, being able and willing, can learn to chime in the legitimate way, by hand, in a very few days. I therefore maintain that, wherever a church tower containing a peal exists, no reasonable excuse can possibly be made for not chiming the bells for Divine Service on Sundays, in the manner indicated,—that is, ‘decently and in order,’ so that the effect produced may satisfy the musical ear.

“THOMAS WALESBY.

“Golden Square.”

SOME REMARKS ON THE ANTIQUITIES OF THE ISLAND OF LEWIS.

DEAR MR. EDITOR.—A residence of several weeks, during this summer, in the island of Lewis gave me an opportunity of visiting the greater portion of that comparatively unknown portion of her Majesty's dominions. It has struck me that some few remarks on its architectural and ecclesiological antiquities might not be uninteresting to your readers. I shall not pretend to give a complete description, but merely indicate one or two points of interest, in the hope that some more learned member of our society may be tempted to explore, and report more scientifically upon them.

I must premise that Lewis is the name given to the northern portion of the largest and most northern of the outer Hebrides, the southern portion being called Harris. It is between forty and fifty miles in length, and at the broadest part thirty in breadth. Triangular in shape, its base lies among the lofty mountains which form the march or border of Harris, while its apex is to the northward, where it terminates in the wild and precipitous headland, known as the Butt of Lewis.

The whole of this territory belongs to Sir James Matheson, Bart., to whose great kindness and hospitality I was indebted for opportunities of visiting the remoter parts of the island,—a kindness and hospitality to which all who have visited Lewis will concur with me in bearing testimony. His energetic efforts to improve the condition of the people of Lewis are too well known to require notice from me.

The antiquities of the island may be classed generally under three heads. 1. The Druidical circles, and cairns. 2. The Danish forts or raths. 3. The small chapels and religious cells of mediæval date. Of buildings of a later date, i.e., subsequent to the Reformation—here, as elsewhere in Scotland—there is not one which deserves even a passing notice, except of course Sir James Matheson's modern castle, which looks down imposingly upon Stornoway, the humble little capital of the Hebrides. I will say only a few words on the two first of the antiquities to which I have referred, before I pass on to the last, the most interesting to an ecclesiologist.

1. The Druidical circles and cairns. Tumuli, and monumental cairns, as well as huge monoliths, are found in many parts of the island, often in the most secluded places, and on the shores of the wild lochs, which, like the Norwegian fiords, run far up into the land along most parts of the coast. But the most remarkable remains of this early date are at Callernish, at the head of Loch Roag, on the western coast, about sixteen miles from Stornoway. A good, but bleak and desolate road across the seemingly interminable moorlands leads to within a few hundred yards of this interesting spot. The remains are perhaps the most perfect of their kind in Great Britain. There are forty-eight stones, varying in height from four to sixteen feet, arranged in a cruciform shape, on a lofty eminence, so that they can be seen from a great distance standing out like giants against the sky.

At the intersection of the limbs of the cross is a circle, consisting of thirteen stones, with a central monolith sixteen feet high. I do not attempt to infer anything from this quasi *cruciform* arrangement as to the Christian origin of this collection of stones; nor will I enter into the vexed question of the nature of Druidical worship. I have applied the name *Druidical* to these stones in its popular sense of *præ-historic*, and would merely assert my own conviction, that the race who reared them connected them in some way with the worship of the sun. That they are of *very great antiquity* is testified by the accretion of moss around them, in which they were found embedded some years ago. Some of the stones were laid bare to nearly half their present height by the present proprietor of the island; and scientific men in consequence have made some very startling assertions as to the number of ages which must have elapsed since they were first impacted in the causewayed base, which was then brought to light. Within a mile of this temple, if we may so style it, are two other smaller clusters of stones; one of these is composed of two circles, arranged one within the other. The stones are many of them ten feet high. All three groups are so placed as to be commanded, the one by the other, and seem without doubt to be in connection with each other.

2. The Danish dunes, or forts. These curious buildings are almost as mysterious in their origin as the stone circles. They are scattered over the island, and though few of them are at all perfect, yet numerous indications of them are found in lonely parts, e.g., on islands, in lakes, and rocky hill sides. I have called them Danish in the loose popular sense in which that epithet is sometimes applied to all the northern nations, who at that early period preyed upon our islands. The Norwegians, it is well known, for centuries held sway over the Hebridean people: at least they nominally possessed the villages on the coast, and periodically pillaged the natives. Whether these circular towers were built *by* them, or to act as defences *against* them; whether they were merely shelter-places for cattle, or refuges for men, I will not attempt to decide. That they were not beacon-towers seems evident from their position, which seldom commands any very extensive range of country.

The most remarkable of these towers is the Dune of Carloway, some miles beyond the stones of Callernish, on the western coast. It must have been more than thirty feet high, circular, and constructed of unhewn stones. There is a double wall, and between these walls a spiral passage ascending and descending, commanding a view at intervals of the interior, which appears to have been open to the sky. It is very broad at the base, gradually tapering towards the summit. The appearance of this building is singularly solemn and weird-like, standing as it does on a precipitous hill-side, over-topped by other hills, and looking down upon a dark lake, which lies below it in a deep hollow of the mountains. No sound but the cries of the sea birds coming up from the stormy Atlantic, which, at a very short distance from this spot, beats furiously against the rocky indented coast, strikes upon the ear.

3. But I must pass on to the later buildings—the ruins of small

chapels which dot the western and northern coast of Lewis. These are very perplexing buildings. Little can be determined as to their date by their architecture. Many of them may be three, six, or ten centuries old; while again, it is sometimes hard to say that they have not been built and abandoned within the last century. Two roofless side-walls connecting an east and west gable, with a few shapeless apertures for windows and a door, are the characteristics of most of these edifices. The mortar is as hard as concrete, and appears to have been to a great extent composed of shells.

The greatest number of these chapels is found along the north-western coast from the Butt of Lewis down to the village of Barvas. Some few are on the eastern coast of the island. In the centre they disappear altogether, and become less frequent the farther south you travel. Their sites are still regarded with a kind of veneration even by the unsentimental natives, and where burial grounds are attached, the most rigid Presbyterians will travel miles to lay the bodies of their friends within the consecrated ground, with scarcely any religious service indeed, and beneath the most carelessly-cut sods, amidst which a luxuriant growth of nettles is considered no disfigurement, or disgrace, but with a feeling for the past which is worthy of a more æsthetic form of faith.

I will not attempt to fix the date of these chapels, but we may safely refer any ruin of a religious building in Scotland to Præ-Reformation times. I should myself ascribe some of them to the efforts of the good missionaries, who went forth from Iona and the other holy islands of the west. This would account for their being found on the sea coast almost exclusively. These good and brave men, to whom the sea was a familiar element, may be supposed to have landed from time to time on the barbarous shores of Lewis, built a chapel large enough for themselves, and the few natives whom they could gather round them, worked for a season among them, and then perhaps been forced away by the incursions of northern pirates, leaving their oratories in ruin. Some of the later chapels may have been founded in a similar manner by Monks from Colonsay and other religious houses. On an island in the beautiful inlet of the sea, called Loch Erisort, twelve miles to the south of Stornoway, is one of these early chapels, called *S. Columb's* chapel still. It is extremely rude, and certainly of great antiquity, but there is not a moulding which would fix its precise date. One of the best preserved, probably of a later date, is that at Europie, or Oreby, as it is called in the Guide Book, at the extreme north of Lewis, near the wild headlands of the Butt. It stands amidst an extensive range of plots of corn land, which the large fishing population of this district has brought into cultivation. Not a tree or shrub is to be seen for miles, and no fence or wall surrounds the precincts of the building. Its name in Gaelic is Team-pull Fo' Luith, which, as far as I could learn, means the church "under sleep," to be explained by the circumstance that demented people were formerly, and until very recent times, sent to sleep, or attempt to sleep inside its walls, and cases of recovery in consequence of these nocturnal visits are popularly believed to be well authenticated.

Through the kindness of Sir James Matheson, whose inspector of

works made a careful measurement of this ruin, I can give the exact dimensions. Inside it is 44 ft. 4 in. long by 17 ft. 8 in. broad; the height of the walls from the present level of the ground is 15 ft.; the foundations are 4 ft. below the present level. The walls are of broken rubble, of the native granitic rock: but the jambs of the windows and doors are of freestone, which I observed in no other ruin. These jambs were not as in modern buildings laid with an out-and-in band, but only came through half the thickness of the wall. The freestone is so decayed with the action of the weather as to be scarcely distinguishable. Towards the east end two small side-buildings with lean-to roofs are connected with the chapel. Their dimensions do not exceed 12 ft. by 6, and only one has an entrance from the interior: the other is entered from without, and has a slit of one foot wide communicating with the interior, and commanding the site of the altar. On striking the floor a peculiar hollow sound is observable, but the excavations which have been recently made have not disclosed any subterranean cavity.

I can but conclude this imperfect sketch of the antiquities of Lewis with the hope which I expressed at the commencement, that some more experienced member of our society will be tempted to devote some few summer weeks to their investigation. A more enjoyable trip could scarcely be sketched out for a summer's ramble. The fine steamers, known as the Hutchinson line, which navigate these waters, and carry you through the narrow passages which divide the mainland from the romantic scenery of Mull and Skye, offer every accommodation, and though the wide expanse of sea, called the Minch, which divides Sutherlandshire from Lewis, is not always calm as a mill pond, yet its terrors have been much exaggerated, and in fine summer weather the views of coast and mountain scenery are beyond description grand. In the island itself the tourist will find a most salubrious climate, fine scenery, excellent fishing, and great hospitality. As these are advantages to which even ecclesiologists are not indifferent, I have ventured to mention them, and now subscribe myself,

Yours very truly,

GEORGE R. MACKARNES.

P.S.—I should mention that sixty miles out to sea amidst the waves of the stormy Atlantic lies the little Island of Rona. It pastures a few sheep for one of the tenant-farmers in Lewis—but it has numerous ecclesiastical ruins of the rudest description—and the traditions, which still linger in the country respecting it seem to point to it as a kind of second Iona, a missionary establishment, from which went forth evangelizers of the islands. May we perhaps trace some of the chapels in Lewis to their work? To visit this lonely spot the tourist must trust to some kind yachtsman, who may have an ecclesiological turn, unless he be fortunate enough to fall in with a smack carrying sheep to this outlying pasture ground of a Highland farm.

THE ARCHITECTURAL MUSEUM.

WE have great pleasure in calling attention to the following circular lately issued by the Council.

"REMOVAL TO WESTMINSTER.

"At length the Council of the Architectural Museum has the satisfaction of being able to announce that it has secured a site, which it fully believes will be adequate for all its wants, and conveniently situated. It is a plot of ground within two minutes' walk of Westminster Abbey and the Palace of Westminster, and approached from Great Smith Street. This does not indeed pretend to be a fashionable neighbourhood, but the Council flatters itself that its retirement will be accepted as one of its merits, situated, as it is, in immediate proximity to a quarter of London extensively inhabited and used by Art-Workmen. The dimensions of the plot of ground are upwards of 5,000 superficial feet, and it is held on very liberal conditions.

"Money will however be required for the erection of a plain building, of which Mr. J. Clarke and Mr. Ewan Christian have kindly undertaken to act as Honorary Architects, and for this purpose (liberally aided though it will be by the Department of Science and Art in the removal and rearrangement of the collection,) the Council of the Architectural Museum would desire to raise a sum of £2,000. Various members of its body have voluntarily promised £10, and the Council feels that it is justified in asking for a like sum from others of its friends, (payable by two instalments, if preferred,) while at the same time subscriptions to any amount will be gladly received. Payments may be made to the Treasurer, G. G. Scott, Esq., R.A., 21, Spring Gardens, London, S.W.; to the Honorary Secretary, Joseph Clarke, Esq., F.S.A., 13, Stratford Place, London, W.; or to the 'Architectural Museum Building Fund Account,' at Messrs. Cocks, Biddulph and Co.'s Bank, 43, Charing Cross, London.

"A. J. B. BERESFORD HOPE, *President*.

"August, 1866."

CHURCH RESTORATIONS.

S. David's Cathedral.—Some interesting events came before the restoration committee of this cathedral, which our readers will recollect is in Mr. Scott's hands. The aspect which the upper portion of this church has hitherto presented has been that of a very poor and late east window and clerestory, with a flat wooden ceiling to the nave, also late, but remarkable for its elaborate tracery and bold pendants. There were the usual three courses open,—of all being kept as it was, all being brought back to an earlier type, or of an eclectic treatment. Happily, the third expedient was adopted. On demolishing the old east window, which was in wretched disrepair, the jambs of its first erected predecessor were found walled up, in sufficient abundance to make its re-instatement a matter of perfect ease. The clerestory will follow next; while the very curious ceiling will be repaired and restored.

S. —, Drayton Beauchamp, Buckinghamshire.—This small church, comprising nave and aisles, a chancel quite as long as the nave, and a western tower, is being restored by Messrs. Slater and Carpenter. Nearly the whole outside of the church had been covered with a facing of stucco, and most of the external details disguised with cement. The chancel retained its ashlar, which was composed of alternate courses of white and brown stone, the latter an iron stone, the former from (it is thought) the Tottenhoe quarries. The tower was originally faced with flints and stone alternately in regular square chequer-work. The nave arcades are of thirteenth century date; but the walling and the clerestory arc of late Third-Pointed style. Some remains of a curious original panelled stone reredos exist under the east window of the south aisle. Of this church Richard Hooker was for a short time vicar. The architects reface the whole exterior where required, and renew the decayed battlements. The north porch required to be entirely rebuilt. Inside galleries and pews are removed, and the area reseated with open benches copied from the few original ones that remain. On the south of the chancel is added an aisle, which will serve not only as a vestry and organ-chamber, but also to hold an overgrown monument to one of the Cheyne family, put up in the early part of last century, and a great encumbrance to the church. We consider this to be a very good and conservative restoration.

NOTICES AND ANSWERS TO CORRESPONDENTS.

The design for the Monument to be placed over the grave of the Rev. JOHN MASON NEALE in East Grinstead churchyard has been made by Mr. Street. Subscriptions towards the cost of the Tomb are invited from members of the Ecclesiological Society. They may be paid to A. J. B. Beresford-Hope, Esq., M.P., Bedgebury Park, Cranbrook, or to the Rev. Benjamin Webb, 3, Chandos Street, Cavendish Square, London, W.

In our review of the restoration of *S. Mildred's, Tenterden, Kent*, (in our last number, p. 312,) we assigned that work, by mistake, to Mr. Gordon M. Hills, instead of to Mr. Ewan Christian. We learn also that the painted glass of the east and west windows of that church is by Messrs. Lavers and Barraud, and not by Mr. Hughes.

We are sorry to hear that the fine Third-Pointed chancel screen of Plymstock church, near Plymouth, is threatened with destruction in the course of a pending restoration.

We recently observed a developement of street architecture at Leeds which deserves notice. A large draper's shop, that of Messrs. Melling, has been rebuilt in a sort of modified brick Romanesque; and in place of the ordinary brass and glass front to the street, an arcade of three

arches has been constructed, affording a rather picturesque loggia, under which the passers by and customers may study the goods, without risk of a wetting. The details are commonplace enough, but the notion admits of successful treatment. As it is, the architect's invention failed him when he had completed the arcade; and instead of setting back the shop-front proper with an internal metal and glass façade, parallel to the loggia, he has made it in the form of a concave semicircle, the loggia itself forming the chord of the arc. Consequently the single arch with which the arcade is returned round the corner forms a mere shop window. Messrs. Baines' huge new printing office, five stories in height, which is being built close to the shop, is in a sort of adapted Gothic.

A correspondent suggests the following motto for an ecclesiastical procession in a crowded church: "Give ample room, and *verge* enough."

WHAT IS THE EARLIEST REFERENCE TO PEWS?

The Lecturer on English Literature at Owen's College, Manchester, writes:—"I can't say whether the passage in 'Piers Plowman's Vision' is the earliest notice of *pews* in our literature that has come in *my* way. It occurs at page 95 of the edition of 1813, and is as follows:—

'Among wyves and wodewes ich am ywoned sute
Yparroked in *puwes*. The person hit knoweth.'

My interpretation of the passage is—

'Among wives and widows I am wont to sit
Y-parked in pews. The parson knows it.'

'Yparroked' I suppose to come from the A. S. *parruc*, a croft, or small field 'twinned off,' as we say in Lancashire." [The "Vision of Piers Plowman" was written by Robert Langland, a secular priest, probably about the year 1362.]

[It is not to be inferred that the pew system existed at this time. The sexes being then separated, special seats for wives and widows, as a *class*, were set apart in many churches.—Ed. C. P.]—*From the "Church of the People," the organ of the National Association for Freedom of Worship.*

We gladly welcome Mr. C. J. Hemans' "History of Ancient Christianity and Sacred Art in Italy," (London, Williams and Norgate.) We hope to recur to this very important work of our valued correspondent.

We are sorry that, at p. 289 of our last number, we gave the impression that in our opinion Mr. Gordon M. Hills was acting in concert with anybody else in his defence of the scrapings of Lincoln cathedral, and in his suggestion that a considerable amount of the so-called ancient sculpture in the exterior doorways of that church is in reality of comparatively modern date.

We have been compelled to omit, for want of space, a paper entitled, *A Few Gleanings from Normandy.*

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